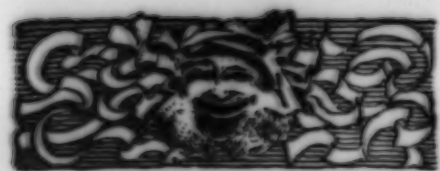
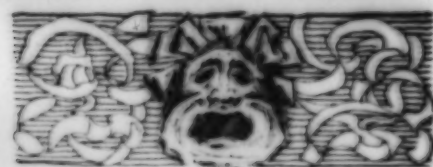


TWENTY-FOUR. PAGES.



THE NEW YORK



DRAMATIC MIRROR

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Photo. by Baker.

TONY WILLIAMS

AMERICAN GRADUATE OF A FRENCH SCHOOL.



MISS SANTJE.

Over at the Grand Opera House, recently, there appeared in the melodrama of Coon Hollow a young actress who has already won her tritonic honors in a foreign land, and is now humbly and almost obscurely trying to make her way on the stage of her own country.

On the programme she is billed as Miss Santje, and her role in the play is Clyde Harrod, a tempestuous mountain girl of Tennessee, who alternates old-time heroics of the Meg Merrilies sort with up-to-date rhapsodies of hot-blooded Sue Endaly of Blue Jeans. The character is one of the wildest and most extravagant that it is possible for the brain of a melodramatic author to conceive. But in the last act there is one finely imagined scene that goes far to redeem the other absurdities of the play. The untamed child of nature is shown in a frenzy of mad, unreasoning passion; sooner than surrender her lover to a rival, she attempts to murder him. He is rescued without her knowledge, and when he confronts her, she goes mad. This scene is worthy of the genius of any tragic actress, and little Miss Santje, unknown and unheralded, waked the West Side audiences every night last week to the most intense enthusiasm. She simulated the creature's madness with such convincing skill that when the curtain fell, all left the theatre with her name on their lips.

"Miss Santje! Who is she, any way?" "Never heard of her. She can act all right, just the same."

The audiences of the West Side are outspoken both in their likes and dislikes. They are probably as quick to recognize art in a dramatic performance as the audience of any Broadway house. Certainly they are as exacting in their own special tastes and they lose no time in evincing their approval of genuine talent.

And so little Miss Santje, whose unfamiliar name probably prejudiced the "gods" against her, took them by storm and sent them away talking about her.

To lift the veil of mystery from the little unknown is to reveal a most interesting career. Miss Santje, as may be guessed, is a mere *nom de théâtre*. Her real name is Susanne Keyser, and a few months ago the newspapers of Philadelphia, her native city, were telling of the great success of a young American girl at the Paris conservatoire of dramatic art. She was the first American to be admitted to the national dramatic school of France; not satisfied with that triumph, she had won the school's medal for highest honors, won it away from 300 other contestants—young French men and women.

When visited by a MIRROR reporter last week, Miss Santje talked about herself modestly and simply.

"I was born in Philadelphia, but I have lived on the Continent for a good part of my life. When I was in Berlin with my father, studying music, my professor told me that I ought to go on the stage. He spoke in an off-hand way, but he awakened aspiration in me. My father took me to Paris, where we found that if I showed capacity I might be admitted to the Rody Institute, the national free training school for young French people intending to adopt the stage as a profession. My being an American did not debar me from presenting myself as a candidate, but M. Dupont Vernon, the head of the Institute, did not propose to admit an alien if he could help it. So when I called upon him with my father he treated me with sneering cynicism. 'An American! What audacity! An American dare apply to the home of French art for help to the stage! America—a land of no art, with no respect for art! An American! What presumption! Vous avez tort, ma fille! Go home to Cincinnati or Philadelphia and live *bonne femme*, but don't think of the stage!'"

"I waited patiently till he had finished this amusing little tirade. Then I asked him if he wouldn't let me recite something for him. He scowled at me merely for half a minute, but I looked him full in the face. Then he told me brusquely to come again to-morrow. I came. He asked me to recite something from Victor Hugo, and I began a little poem about a mother who cries over her dead child. I shall never forget the ordeal. It took place in a brown-paneled room that I will see till the end of my life. M. Vernon did all he could to disconcert me. He threw himself on a sofa with his back toward me, puffed a cigarette and pretended to be reading a book while I recited to him. I began with my heart in my mouth, but the poem was so touching that it carried me away in spite of myself. I forgot everything. When I had finished M. Vernon got up slowly from the sofa. The cigarette was still between his teeth but it had gone out. He had tears in his eyes, and he said, 'Mademoiselle, I shall be very glad to have you for a pupil.' I went home to my father with a heart filled with joy."

"So I became a regular pupil of the Institute, along with 300 others. We went to M. Vernon at the Theatre d'Application every afternoon at 2, and often he kept us till 8 and 9 in the evening. Ah! Those were delicious, happy hours. It was a great privilege to be under such a master as Vernon, and I feel very grateful for it. He was a brusque man, but kind hearted and intensely earnest."

"Our tasks were in the classics of dramatic literature. M. Vernon gave me his warmest praise for a little scene of Donna Elvire in Cor-

neille's Cid. He liked me, too, in Ophelia's mad scene in a French version of Hamlet by Ducis. And how did he conduct his course of teaching? Well, he would break in upon us during the performance of a scene and ask us why we did it in such and such a way. If it was the right way, he praised us and applauded. If it happened to be false, he would spring to the stage, act it out himself, and show us why our way was wrong. He trusted usually to our own natures, to our instinctive sense of the true and the false to set us right. One day when I went to him and asked him to teach me how the heroine of a great French tragedy would behave in a certain scene, he said: 'My dear child, God has taught you that already!'"

"At last a great event came to my life abruptly and unexpectedly. M. Vernon came to my father's home and said he wished us to come and visit some friends with him. He wanted me to recite before them. Imagine my surprise when he brought us to the theatre and said, 'Now, my dear, this is the day when the medal of honor is to be awarded. You are to recite before the judges, and I shall expect you to do your best.' Naturally I was very much frightened, and when we entered the theatre, filled with the students and the judges, I almost fainted with terror. My father saw how pale I was, and he gave my hand a little squeeze of courage without saying a word. So I went on with the others who had been selected to compete, and when it was all over a little of I came to my and brought me down to the footlights. He was M. Charles Rody, the founder of the Institute, who had given all his money to aid and nourish dramatic art in France. He put a little wooden box in my hand, and when I opened it I found the bronze medal of honor. The theatre rang with cheers for 'la jeune Americaine,' as they called me, and next day the newspapers were filled with intoxicating eulogiums that transported me to the seventh heaven of delight."

"Then I did a foolish thing. Instead of staying in Paris and taking chances on being admitted to the Comedie Francaise in a minor capacity, nothing would satisfy me but I must rush back to America, where I had almost forgotten my native tongue, to try to take my native land by storm. One little success in America seemed to me preferable to a dozen such triumphs in Paris. Home I came with my father, and it was highly gratifying to read in the Philadelphia papers the story of my foreign conquest. The first American play that I witnessed was this melodrama, Coon Hollow. The character of Clyde Harrod fascinated me. There seemed to me something grand in her intense passion for her betrayer; it seemed to ennoble the rest of her nature. The part was offered me, and I accepted the engagement. I play it as well as I can."

If Miss Santje, during her next few years on the stage, plays every part as well, she is not likely to remain a nonentity. She has beauty, gifts and ambition. Moreover, she believes religiously in her own talent. Her pluck is as great as her aptitude.

WHAT IS BURLESQUE?

Frank Daniels has taken exception to one of the Boston criticisms of The Wizard of the Nile which dominated the piece as burlesque pure and simple. Mr. Daniels wrote to the offending critic setting forth his own definitions of comic opera and burlesque in a most interesting essay. He says:

I call the Wizard of the Nile a comic opera, and not a burlesque. I admit that such historical characters as Ptolemy and Cleopatra have been dealt with in a burlesque way, but the main incidents of the work are sufficiently dramatic, I think, to call it an opera. I believe it was decided in a court of law in this State, only a year or two ago, in the case of Rice against Camille D'Arville, to exonerate her from playing in anything but a piece he had selected for her, that a burlesque must be something that burlesques something else—that is, a given subject, or a paraphrase written in a humorous way. Evangeline was a burlesque, for instance, as it dealt with Longfellow's poem in a humorous manner."

But I must take exception to The Wizard of the Nile being placed in this category. The story is an original one, as far as I can discover; the character of Kibosh, the magician, is not a burlesque on any other, and most of the characters are new to the field of comic opera, it is not to the stage. There is a definite plot, a very comic opera plot, I admit, but still a plot, running through it, and the situations are worked out in a logical way, just as they are in The Mikado, The Mascot, or a dozen others that are placed, without any hesitation, in the list of comic operas."

My methods may be "burlesque," perhaps, but I am sure I do not copy or imitate anyone but myself. The final of the second act, of course, is a burlesque on grand opera, but I do not recall any other instance in the whole three acts where a subject is taken and made fun of."

"Comic opera in recent years has, of course, taken to itself a distinct divergence from the road usually traveled by writers of this class of amusement. It has grown lighter, it has become so cosmopolitan, if this word can be used, that it permits itself to be stuffed with what are known as 'gags,' and the same ludicrous introduced in plenty have become as necessary to its substance as the music or the libretto. Nevertheless, it continues to be comic opera just as the human being, brought out of savagery and reared in culture, continues to be a human being. The public demand, perhaps, has not called for this change, but it has taken to it, and comic opera, I believe, will continue to develop in its present vein for a long time before it returns to the more legitimate field. I may be mistaken, but the results seem to prove what I have said."

What used to be called comic opera now belongs more in the class designated as romantic opera, and comic opera is all by itself. The field may be degenerating, but the public seems to want to enjoy it as it is, and till it shows some disinclination to patronize what is given it under the name, librettists will, I presume, continue to give their patrons comic opera as they understand it."

A STAGE-STRUCK WASHERWOMAN.

Mrs. Sophie Adler, a Brooklyn washerwoman, over fifty years of age, recently became stage-struck, and studiously viewed the performances of the Brooklyn Lyceum Theatre stock company no less than three times in each week. Gradually she memorized a miscellaneous collection of stray lines, and these she recited in a loud voice as she toiled over her wash tub, to the consternation of her daughter and the annoyance of her neighbors. Her strongest effect is said to be a dramatic peroration addressed to the ceiling, followed by a long pause, and a fervent gaze at her washboard, with the words, "Aye, there's the rub!" Last Tuesday, overcome by despair of recognition, Mrs. Adler swallowed rat poison, and now reposes in a hospital."

HERRMANN AFTER HINDOO MAGIC.

Herrmann the Great, and a well-known European illusionist, concluded arrangements last week by which they will send to India a practical scientist and engineer, a skilled continental magician, and an expert photographer to investigate thoroughly the reputed marvellous magic of the Hindoos. The alleged supernatural growth of flowers and trees, as well as the disappearance of human beings in air, will be carefully photographed and exhaustively observed, in order to ascertain whether or not the secret of the trick is hypnotism or jugglery. The commission will be instructed to engage any uncommonly expert Hindoo fakirs for performances here and in Europe."

TONY WILLIAMS.

Tony Williams, better known as "Chief," whose picture is found upon the first page of this number of THE MIRROR, is a native of Wilmington, N. C., but was educated in the public schools of Boston, Mass., has been before the public since infancy, and has been connected with some of the first stars and companies, notably Charles Fechter, Dion Boucicault, George Leacock's stock company, Haverly Opera company, Frank Daniels, Hoyt and Thomas, Corinne and many others. At present he is with Ward and Vokes, playing the roles of Cony Acker and the Sheriff. As a character actor Mr. Williams ranks among the best, and his most successful character, Nortier in Monte Cristo, Jr., earned the highest praise throughout the country.

During the last fifteen years Mr. Williams has played continuously, Summer and Winter, with the exception of but ten weeks. He is proud of his record, never having been with a failure, and not a manager in the profession to day owes him a dollar—an unusual record for over twenty years of active work. Mr. Williams was formerly in the variety business, and managed the old Boylston Museum in Boston, where Harry Dixey, Neil Burgess, Sadie Martinot, Denman Thompson, Charles L. Davis, Myra Goodwin, Mark Sullivan and many others appeared. He has had several partners, among them being Charles McCarthy, Luke Goodfellow, Roger Dolan, Chum Powers, Andy Carland and Mark Sullivan.

The latter team, known as Williams and Sullivan, "the Lackawanna Spoons," starred in Muldoon's Picnic under the management of Captain T. E. Halleck. Their success was instantaneous, and many called them the legitimate successors of Harrigan and Hart. After seven years of partnership they separated ten years ago.

Mr. Williams has also made a reputation as a sporting critic, being the regular traveling correspondent of the *Sporting News*, *Referee*, *Chicago Times* and *Sports and Amusements*, his nom de plume being "Chief."

A KNOWLEDGEABLE CANINE.

When Humanity was on tour through New England, before its engagement began in this city at the Academy of Music, a disreputable-looking mongrel dog became attached to some members of the company, and insisted upon sharing with them the joys and sorrows of the arduous life.

The beast followed them about from town to town, and it was in vain that they sought to get rid of him. Every night the dog would appear in the wings, and when the pack of foxhounds was let loose to go on in the hunt scene, the mongrel wanderer would bound down to the footlights and share in the applause.

Long before the company reached New York, they had lost all hope of ridding themselves of the audacious canine. He would be kicked off the train and bidden a sweet farewell, but when the curtain rose at the next stand, he would be inevitably found wagging his tail, ready to go on at R. U. E. With characteristic independence, he did not associate with the other dogs and only in the glare of the footlights would he mingle with them.

The other night at the Academy he wandered into the dressing room occupied by Mrs. Grismer and Mary Davenport. As the beast is regarded as privileged he was allowed to lie down in a corner of the room.

"I do believe that dog's body contains the disembodied spirit of some dead actor," said Mrs. Grismer reflectively.

The dog pricked up his ears.

"If that is so," replied Miss Davenport, "I believe he is the spirit of a dead comedian."

Instantly the dog started up barking significantly and wagging his tail at a furious rate. Between the acts the company have indulged in many an animated discussion as to the canine's breed. Mr. Grismer is positive that he is a hairy specimen of the Mexican hairless dog, while Felix Haney is firm in the conviction that he is a fine specimen of the extinct race of Irish wolf hounds.

HOW MR. HOPPER LOST HIS MANDOLIN.

In the second act of Chimmie Fadden, Charles Hopper in the role of the hero is called upon for a song. Whereupon he picks up a mandolin and warbles to the great delectation of His Whiskers, Miss Fanny and the other swells of the slumming party. Just as the curtain was to be rung up on this act last Monday night Mr. Hopper reported that his mandolin was missing, and a messenger had to be dispatched in a hurry to the nearest music store to secure another. It developed later that on Sunday night a boy had come to the stage door with the verbal message that Mr. Hopper wanted the mandolin for a private performance. It was given to him, and as a matter of course Mr. Hopper hasn't seen it since.

HELEN DAUVRAY'S MARRIAGE.

Heleen Dauvray was married last Wednesday at Alameda, Cal., to Lieutenant Albert G. Winterhatter, U. S. Navy. It is her intention to retire permanently from the stage. Her last appearance here was at the Bijou in Rosenfeld and Englander's Twentieth Century Play. Miss Dauvray has been married three times; her first husband was Leonard F. Tracy, her second John M. Ward, the baseball player, whom she married in October, 1887, in Philadelphia. They separated in May 1890, and in November, 1890, Mrs. Ward secured a divorce. Her third husband is a lieutenant of the junior grade in the navy. He has served since 1879.

"AS OTHERS SEE US."

The following extracts from "New York Notes" in a recent issue of the London *Entertainment* are interesting: "Sousa's marvelous life and drum orchestra leave for Vienna in May.—Bertie Coote is acting in The New Boy at the Opera House, Miss.—Companies given to playing pieces under names of their own concocting, are known in the States as 'Black Flag Pirates.'—At the Bowery on the 29th inst. was acted for the first time a Fitzballish drama called Cuba Free, which did not 'go.'—The Giddy Gusher Papers by Mary H. Fiske are well worth perusal."

RESCUED BY JOSEPH HERBERT.

Joseph Herbert rescued a well dressed, but much intoxicated individual from death beneath a cable car last Tuesday afternoon. The unsteady man was tacking about in the middle of Broadway, just above Forty-second Street, and danger was in every car or truck that he narrowly avoided. A crowd calmly viewed the scene from safe points, but Herbert, who was passing, walked out and led the toper to the sidewalk, holding him there until a policeman arrived, and took charge.

W. S. Bates, mgr. Stratton's Big Comedy Co.,

GOSSIP OF THE TOWN.

William A. Evans appeared in the cockney comedy part of Joe Britties in The Law of the Land at the Star Theatre last week Monday night.

Lida Lear will sail for London on the New York on May 6.

Donald Robertson and Brandon Douglas opened in The Man in the Iron Mask at the Lyceum, Buffalo, last week, to a full house.

M. H. Burgunder, manager of the Grand Opera House, Wilkesbarre, Pa., telegraphed last week: "The Sages, hypnotists, opened to a packed house on Monday night and made the biggest kind of a hit."

The Strange Adventures of Jack and the Beanstalk will be initially performed at the Casino on Nov. 2. Ernest Albert is at work on the scenery.

Chauncey Olcott's profits on the season are estimated at over \$40,000.

The Village Postmaster, which is in its last week at the Fourteenth Street Theatre, will go to the Park Theatre, Boston, for a run. The play ought to appeal particularly to the people of New England.

The recent benefit at Palmer's Theatre for the New York Throat and Nose Hospital netted \$500 to that institution.

Allen Demond did not appear in the cast of The Diamond Breaker at the People's Theatre on April 20. John Fenton took his place at short notice.

Jessie Wyatt has joined the stock company of the Theatre Francaise, Montreal.

W. A. Brady is said to be negotiating with Forbes Robertson and Mrs. Patrick Campbell for an American tour in For the Crown, which has won them much honor in London.

James H. Wallick has the American rights to Charles Darrell's When London Sleeps, and will produce it at the Fourteenth Street Theatre, this city, Aug. 29.

Lyons L. Adams will sever his connection with the Rhea company at the end of the regular season, which closes on May 9.

Elwyn Stevens closed with the Walter Kennedy company at Norristown, Pa.

E. H. Wood, who was in advance of A Bowery Girl, is doing advance work for Buffalo Bill's Wild West. Next season he will go in advance of Maggie Cline, under the management of Harry Williams.

The Bohemian Girl will be the first opera produced at the American Theatre following the engagement of Andrew Mack in Myles Artoon. The following have been engaged: Richie Ling, Flora Finlayson, Dorothy Morton, Laura Millard, Joseph Sheehan, Joseph Lynde and W. H. Clarke.

The State Normal Sextette gave a successful concert at the Charleston Opera House, April 11, under patronage of a long list of prominent women.

John D. Ormond and Agnes Fuller have made a strong impression in the South with Faust. In their company are Luke Cosgrove, A. W. Cross, J. R. Jackson, Arthur Jerredon, Elma Elton, Laurene Mansfield and Grace Anderson.

S. B. Patterson, manager of the Dolan Theatre, Logansport, Ind., has leased the Grand Opera House, Okmwa, Ia., and will take up residence in the latter city. Mr. Patterson, who will soon visit New York, will improve his new house during the Summer.

The members of One of the Bravest company, which was stranded recently in Haverhill, Mass., were assisted to leave the city by Manager Nort, of the Opera House, and Landlord Orme, of the Oxford Hotel, of that city.

Stuart Robson has secured the right to produce the play adapted from Opie Reed's new novel, The Jukins.

J. W. Spooner has assumed the management of Powers' Opera House, Grand Rapids, Mich.

E. F. Nagle has been engaged for his original part, Fred Oakhurst, in A Temperance Town, next season.

Ellen Vockey threw up her engagement with the Adeline Marden company, because she received information from Howard and Doyle, of Chicago, that the company had no right to produce Golden Giant Mine and The Wages of Sin. Miss Vockey, signed with the company on the understanding that they were paying royalties on all plays produced by them.

J. B. Montagu has rejoined Sydney Rosenfeld's forces. Mr. Montagu will play Dick in The House of Cards, the role formerly assumed by Edgar L. Davenport.

Leonard Gray, a well-known theatrical manager, has been adjudged insane and removed to the asylum at Newark, N. J. Once before he was confined in an asylum, but upon recovering an apparent condition of rationality was released. His friends fear his case is now hopeless.

The company which has been engaged for the Summer season at the Auditorium in Kansas City will include Henry Jewett, Rose Eyttinge, Francis Hastings, Henry Doughty, Arthur Price, William F. Owen, T. L. Coleman, F. M. Paget, E. L. Duane, Charles Charters, F. A. Rihani and others. The season will open with Mr. Jewett's play of Benedict Arnold. After that productions and revivals of manuscript plays will follow, which the manager, W. F. Blunde, will present on royalty by arrangement with the authors or owners.

Laura Burt is playing one of the principal roles in A Tammany Tiger, which was produced in Brooklyn, April 20. Miss Burt gives an excellent imitation of Cissy Fitzgerald in the first act, and has met with pronounced success.

Charles Frohman has arranged with Henry E. Dixey to continue in the Thoroughbred next season, when the play will be given in the principal cities.

Damon Lyon writes from Syracuse that he is fully restored to health. He was a member of the Potter-Bellew company the past season. A souvenir of the star performance of The Rivals at the American Theatre has been prepared by the management. It is in the form of a brochure, containing an essay on the comedy by Professor Brander Matthews, photographic portraits of the artists taking part, and biographical sketches.

James K. Hackett on the last night of The Prisoner of Zenda at the Lyceum got a fragment of steel in his left eye during the second combat. It was removed by Dr. Webster and Mr. Hackett will experience no bad effects from the slight accident, but he was obliged to wear blue glasses for a few days. He will go to California with The Prisoner of Zenda after his vacation, returning to the Lyceum for the season next Autumn.

Minnie Radcliffe, Una Abell, Helen Cross, and Errol Dunbar are members of William Courtleigh's company, which will open at Bay City on May 25. The company will play a season of eight weeks between East Saginaw and Bay City.



THE NEW CURTAIN OF THE COURT SQUARE THEATRE, SPRINGFIELD, MASS.

Designed and painted by Gates and Morange.

AN ARTISTIC CURTAIN.

The curtain by Gates and Morange, a half tone of which is shown on this page of THE MIRROR, is the result of a commission given those artists by Dwight O. Gilmore to commemorate the opening of the season of the star cast in The Rivals at his Court Square Theatre, Springfield, Mass., on May 1.

The color scheme, as well as the design, is extremely decorative, the picture being treated in very delicate tints, at the same time showing the influence of the impressionistic school, which has so revolutionized the art of the last decade.

The surroundings of the picture were carefully studied in relation to the architecture and decoration of the theatre, thus preserving the architectural feeling the absence of which destroys the harmony which should exist between painting and architecture.

The panels on either side are treated in a quiet terra-cotta monochrome, and the top panel in very soft warm yellows, in this manner avoiding any conflict with the picture.

WILLIAM CALDER GOES TO ENGLAND.

William Calder, the well known manager of popular melodramas, sailed on the steamship *Spree* to-day, May 5, to arrange for the production of *The Span of Life* at the London Princess Theatre on May 18. He will return in August to conclude plans for next season in this country.

Mr. Calder has secured Harkins and Barbour's Northern Lights, which he will present magnificently at leading theatres, along with *In Sight of St. Paul's*, *Savee*, and the perennial *Span of Life*. The latter piece is now running at Brussels and Vienna, and has just closed a long and prosperous Parisian season at the Menus Plaisirs, where it played to tremendous business despite the condemnation of the eminent critics.

Mr. Calder has received for sale Arthur Shirley and Sutton Vane's new piece, *Straight from the Heart*, which will be produced in London in August.

A BROADSWORD COMBAT.

Jaquarina, the actress, champion broadsword fencer, and military equestrienne, was matched to fence on horseback in Milwaukee on April 15 with Captain J. C. Daly, the champion heavy cavalry swordsman of America, for a purse of \$1,000. On the day of the contest Daly's horse ran away with him and his shoulder was dislocated. Sergeant Charles Walsh was wired to take Daly's place, and fenced with Jacquarina on the evening of April 23. Captain Daly was judge of the combat. After the eleventh attack, the score stood Jacquarina 5 x points, Walsh five points. It is said that up to this stage Jacquarina had not put forth her best effort, that now she attacked so fiercely that Walsh leaped from his horse and refused to fight longer, claiming that he was not getting fair play. Jacquarina and Daly will contest as soon as the latter can use his arm.

A THEATRE CHANGES HANDS.

John Laughlin has bought a controlling interest in the Lyceum Theatre, Buffalo, securing the stock held by William L. Marcy and Emory P. Close. Henry J. Skinner, treasurer of the Lyceum, is a partner with Mr. Laughlin, and with him has also secured control of the theatre at Niagara Falls.

BROTHER FOR BROTHER.

Henry J. Bagge, well remembered as an actor with Fanny Davenport, in *The Prodigal Daughter*, and with other plays, has secured from Mar-

tin J. Dixon the American rights to Frank Harvey's melodrama, *Brother for Brother*, which is touring prosperously in England and was recently produced successfully by the Girard Avenue Theatre stock company in Philadelphia. Mr. Bagge expects to put this play out next season and will himself act in it. Harry St. Ormonde is booking the tour.

UNDER THE BLACK FLAG.

The Wall Dramatic Company, previously reported as pirating Trilby, Charles's Aunt, *Pawn Ticket* 210, and *By Wits Outwitted*, at the Calumet Theatre, South Chicago, applied for time at the Waukegan, Ill., Grand Opera House, but Manager George K. Spoor refused them.

The Olympic Stock Company, pirates, are playing a four-weeks engagement at the New Fifth Street Opera House, Kansas City. Their first piracy at this house was of *Jane*.

The Emma Warren company, previously reported as pirates, are presenting *Queenie*, *Linwood*, and *The Silver King* in Alabama.

The Moore and Livingstone company are pirating Trilby, *Lost Paradise*, *The Fatal Card* and *In Old Kentucky* in Minnesota. They were booked for the Winona Opera House, week of April 13, but Manager Burlingame canceled upon seeing the repertoire.

Thompson's Comedians are pirating Trilby and *Pawn Ticket* 210 in Illinois. They played at Savanna, Ill., April 6-11, with these pieces as repertoire.

The Kohner Comedy, which when last heard of, was at Moravia, N. Y., is playing *The Burglar* and *Our Jennie*.

Ingraham and Wall's Dramatic company, playing *A Happy Fair* and *Jane*, and Moore and Livingstone, who are pirating Trilby, *Charity Ball*, *Lost Paradise*, and *In Old Kentucky*, recently appeared at the Lakeside Auditorium, Racine, Wis. They subsequently applied to see S. Oviatt, manager of the Silurian Casino, Waukegan, Wis., but Mr. Oviatt refused to have anything to do with them. This company, went to pieces at Racine, Wis., April 25, Manager Wall leaving the people with salaries and board bills unpaid. A benefit was arranged by Manager Harding of the Auditorium, which enabled the stranded players to reach their homes.

The Minnie Lester company is pirating *Pawn Ticket* 210, and *Miss in N. W. Jersey* under the titles of *The Little Pawnbroker* and *The Silver Lodge*. These were played at Paterson week ending April 18.

The Moore and Livingstone company, previously reported as pirating *The Lost Paradise*, *The War of Wealth*, *The Cotton King*, *The Charity Ball*, *In Old Kentucky*, Trilby, and *Captain Herne* are using A. M. Palmer's Trilby paper and Jacob Litt's *In Old Kentucky* lithographs, as well as Della Fox's portraits. The managers claim to have cleared \$1,000 this season, and state that they will continue as pirates until the law stops them.

Wiedemann's Comedians, heretofore reported as pirating *Charles's Aunt*, Trilby, *Hearts of Oak* and *Shore Acres* in Indiana, have added Pudd'nhead Wilson to their repertoire and gone into Kentucky. They are using A. M. Palmer's Trilby paper, obtained from a bill-poster at Cairo, Ill.

"Hoyt's Comedy company" is in Kentucky pirating *A Texas Steer* and *In Old Kentucky*.

The Callicote Comedy company is pirating Trilby and other plays in Colorado. This organization played at the Coliseum, Colorado Springs, Col. (M. B. Irvine, manager) on April 19-25.

E. D. Shaw, Bus. Mgr. Address MIRROR.

REFLECTIONS.

Mark Sullivan has succeeded Charles J. Ross in Donnelly and Girard's Rainmakers company.

Bessie W. Grayson, late of *A Texas Steer* company, is visiting her brother in Detroit.

Willis P. Kitts, having recovered from his recent severe illness, is resting in Boston.

Edwin Wayne, late of the Stowaway company, has been engaged to support Thomas E. Shea in his forthcoming tour.

Lillian Emery is visiting friends in Atlantic City, N. J.

Aggie Vais, late of Hoyt's *A Runaway Colt* company, has been engaged for Tyler and Askin's *Miss Philadelphia* company.

Charles Jamison has been engaged for a tour of four weeks by Manager German.

The bill introduced in the legislature by Senator Tim Sullivan placing the inspection of theatres in the hands of the State Factory Inspector was made a special order for last Thursday, when it passed the Senate by a vote of 29 to 15, but it failed to reach the Assembly before final adjournment. The senator says he is going to have it perfected next year. He thinks that if the inspection is left to local authorities the bill will go through both houses, and that it will undoubtedly be signed by the governor.

V. C. Vinnelli is leading the orchestra with the Finnigan's Ball company.

W. S. Hart has created a very favorable impression in prominent parts with Margaret Mather. His *Mercutio* has been favorably compared with that of Miles Levick, a fact that embodies the highest praise.

Manager Hantz, of the Lyric Theatre, Hoboken, will close his season on May 16. During the season the house has been closed but two nights.

Giles Shine has just undergone a very painful operation for stone in the bladder at the New York Polytechnic Hospital, on East Thirty-fourth Street, near Third Avenue, where he is convalescing and desires to see his friends.

Madge Carr Cook will close at the Grand Opera House, Salt Lake City, the end of May a season of twenty months, which has been divided between Denver and Salt Lake City. Miss Cook has played during that time a wide range of characters, her notable successes being *Stephanie* in *Forget Me Not*, *Lady Gay Spanker* in *London Assurance*, *Lady Dolly* in *Moths*, *Helen Griffin* in *Niobe*, *Stella* in *In Spite of All*, and Mrs. Seabrook in *Captain Swift*.

The Great Diamond Robbery, which, since its run in New York, has been confined to the territory East of Philadelphia, will begin a four weeks' engagement at McVicker's Theatre, Chicago, on May 17. Madame Janaschek, Annie Veamans, Lillian Lawrence, Maude Banks, S. Miller Kent, W. A. Whitecar, Joseph Whiting, George C. Bonifant, Byron Douglass and Thomas M. Hunter will compose the principal members of the company during its Chicago engagement.

At the conclusion of the performance of *A Railroad Ticket* at Tacoma, Washington, Manager J. H. Bradbury, in the name of the company, presented Kathel Kerr, the basso, with a beautiful gold watch as an evidence of friendship and good will. Owing to ill health Mr. Kerr was forced to withdraw from the company at Tacoma, whence he proceeded to Los Angeles, Cal., where he will in future reside.

Haworth's Hibernica went to pieces at Leachburg, Pa., April 22. Manager A. L. Blodgett is reported to have left the company with salaries seven weeks in arrears, some of the members being without a dollar.

Edgar L. Davenport is playing Captain Molyneux in *The Shaughraun* with the Boucicault

Martinet company in Philadelphia this week. Mrs. Mary E. Barker, widow of the late Gus Reynolds, is playing Mrs. O'Kelly, which she used to play with Dion Boucicault. Two other old timers, R. F. McClannin and Joseph A. Wilkes, are also in the company.

Emeline Barr has closed with the Carl Gardner company and joined M. B. Curtis' *Sam'l* of Posen company to play Rebecca.

John Keefe has been engaged for *Canary* and *Lederer's In Gay New York*, which follows *The Lady Slavey* at the Casino.

Mrs. Melville, professionally known as Evie Stetson, presented her husband with a fine ten pound baby girl on April 23. The mother and baby are both doing well.

John F. Webber is with Miner, Winslow and Wilson's production of *The Great Northwest*.

It is expected that the Academy of Music, Montreal, Canada, which is now being remodelled, will be ready for reopening Sept. 1. It will be one of the best equipped theatres on the continent, having all the conveniences of a first-class playhouse.

Harry Davis, leading tenor of the Baker Opera company of St. Louis, has signed with the Tanner Opera company for next season.

The American tour of the London Royalty Theatre company in *The Chili Widow* will begin on Nov. 30 at the Garden Theatre. The play has passed its 20th performance in London.

Francis Wilson closed his season in Harlem last Saturday. He has an opera adapted from the French by Harry R. Smith, which will open the season at Abbey's Theatre next September.

C. R. Gardener has taken the management of the Opera House in Norwalk, Conn.

Frank Rolleston and Lizzie Annandale closed with the Western Trilby company on April 25. Mr. Rolleston played the Laird, and Miss Annandale played Madame Vinard.

The advance sale for the star performance of *The Rivals* at the American on Thursday is said to have already reached \$5,000. Sir Henry Irving will witness the play from a box.

Olga Nethersole sailed last Wednesday on the St. Paul. She will play an eight weeks' engagement in London, appearing in *Carmen*, *Denise*, *Frou Frou*, *Camille*, *Romeo and Juliet* and *The Wife of Scarr*, a new play, from the Italian of Giuseppe Giocosa, which she successfully tested on the last night of her Pittsburgh engagement. Miss Nethersole will return to this country in November.

Jewish Comment, a weekly that was started in Baltimore, Md., a year ago, has just issued an anniversary number in honor of its first journalistic birthday. In the "anniversary" editorial it is claimed that the 678 pages making up volumes I and II of *Jewish Comment* present a brief and correct chronicle of the social and religious activities of the Jews of Baltimore during the past year.

Addison Pitt is in New York, having concluded a successful engagement with Charles Frohman's *Charles's Aunt* company. On all sides Mr. Pitt has been congratulated for his work as *Charles*. The progress made by this excellent young actor is the subject of comment and a bright future is prophesied for the latest scion of a family of theatrical celebrities.

Mrs. Nancy Atherton was married to George F. Hinton, of New York, at the home of her father, Seth M. Hersey, Bridgeport, last Wednesday afternoon. Mrs. Atherton is divorced from George Atherton, a theatrical manager, and her last engagement was with *A Runaway Colt*.

Always have open time for good attractions. Wire Johnston Opera House, Pa.

IN OTHER CITIES.

PROVIDENCE.

We have been favored the past week with a visit from Henry Irving, Ellen Terry, and their superb co. Ten years have elapsed since these distinguished artists appeared here and the Providence Opera House was filled at each performance during their brief engagement, April 22-29. They were greeted by the largest audience of the season, and by far the most fashionable and cultured. The Merchant of Venice was presented Monday evening, followed on Tuesday by King Arthur, and on Wednesday by Nance O'Rourke and The Bells. It would be presumptuous on my part to offer any criticism of the performances. They were simply incomparable, and the most brilliant we have seen in many a day. Mr. Irving and Miss Terry were recalled again and again, and on opening night, in response to continued applause, Mr. Irving stepped forward and in a few well-chosen words expressed the gratification that he, Miss Terry, and each member in the co., felt at the kind and cordial reception tendered them. Prices during this engagement ranged from \$1 to \$1.

The Hammer and Tongs Society of Brown University occupied the above house for the remainder of the week, and presented, for the first time on any stage, their new historical burlesque entitled Florida Water. The advance sale is very large. Further report of this will be made in my next week's letter. Whitney Opera Co., in Rob Roy 4-9.

A Happy Little Home, with George W. Munroe as the chief fun maker, kept the audience in a happy frame of mind at Keith's Opera House during the week of 27. This comedian has so long been identified as Aunt Bridget that when he appeared in male attire he was apparently not recognized by the audience. A little later, however, when he made the change from man to woman, in billowy of the audience, and indeed the familiar red wig, he looked like himself, and was given a round of applause. The farce started off with a snap, and continued in the same manner until the curtain dropped on the last act. The star was as mirth-provoking as ever, and was surrounded by a co. of clever people. Words of praise and commendation were showered on George Tallman and Harry C. Stanley for excellent specialties contributed during the last act. Business was very good. Richard Golden in Old Jed Prouty 4-9.

Birds of Prey was nicely put on at Lothrop's Opera House 27-3, and witnessed by fair-sized audiences. The play was presented by a specially selected co. The members being Harry Leighton, John Phillips, James E. McKelroy, James Macy, Fanny Bernard, Cora Williams, Junie Swift, W. L. Gallagher, and Bert Alden. Ten Nights in a Bar-Room 4-9.

The Great Northwest will be produced at Keith's the week of 31.

Providence Lodge No. 15 B. P. O. Elks have secured Keith's Opera House for their annual benefit to be given on the afternoon of 8.

George B. Chandler, who has been out with the Rice and Barton Show, closed April 18, and has been spending a few days at his home in this city. He left 27 to join True and McVeigh's Circus as one of the advance agents.

Fred Gardner and his pupils will present The Chimes of Normandy at the Providence Opera House 30. At the invitation of Manager J. F. Fines, of Keith's Opera House, and Comedian George W. Munroe, the Brown University Musical Team attended the opening performance of A Happy Little Home evening 28. They occupied the boxes, which were attractively draped with Old Glory and the college colors.

At the request of a number of the students Professor John M. Manly, Ph. D., professor of English at Brown University, recently wrote Henry Irving, inviting him to give an address before the University, during his engagement in this city. Mr. Irving replied that it would be impossible for him to accept the invitation as owing to the change of bill nightly he would not have the necessary time.

The news that Providence is to have a new theatre and concert hall is creating considerable rejoicing in local amusement circles. For a long time our amusement lovers have had much to regret in the lack of facilities for accommodating the better class of concerts, and the four theatres have more applications for bookings than they can attend to. Nothing between the very small halls and large halls of the word. At the disposal of those who are interested in amusement enterprises. It is now proposed to furnish facilities for a much more varied occupancy and more kinds of demands than any other building in Providence has to offer. The Central Congregational Church property on Benefit Street has been recently purchased by A. A. Barker, and is to be turned at once into a theatre and music hall. It will be fitted up in a very attractive manner, elaborately decorated, and will have a stage sufficiently equipped and ample in size for any theatrical production now upon the road. It will have a splendid equipment of scenery, and the stage apparatus will be of the most modern character. The main auditorium will contain accommodation for about 1,300, will have two balconies, fourteen boxes, spacious reception rooms, lobbies and parlors, and twenty-nine stage dressing-rooms. A sectional floor will be provided for the theatre, by which it will be possible to turn it into a great ball room. The assembly hall adjoining, with its reception rooms and lobbies, can be used either separately or in connection with the theatre. The location possesses many advantages. It is a quiet and fashionable neighborhood, yet readily accessible from as many car lines as any place in the city. It will be less than two minutes walk from Market Square and the Board of Trade. Every part of the city and suburbs can be reached with the greatest ease. The Central Car Station of the United Traction lines is but 400 feet distant, and eight car lines pass within ninety feet of the door. The theatre will be known as The Talma, and will be ready for occupancy next Fall.

Mr. Barker is one of our energetic young business men, and is well known in the theatrical profession. He was the original organizer of the Talma Club, the largest and most talented amateur organization in the State, and a hustler in every sense of the word. He has made a thorough study of theatrical architecture, and the design of the new theatre, its scenery and all its equipments are being made by him.

The policy of the new house will be to cater to the highest class of attractions only, the artistic quality of which can be guaranteed by the management, and its location is certainly well fitted to catch the best class of trade.

DETROIT.

James A. Herne is here this week, and he and his admirable supporting co. gave the first Detroit representation of his remarkably successful play, Shore Acres, April 27 at the Detroit to a thoroughly appreciative audience. One would not have to have much analytical work to understand why Shore Acres has won such praise and been one of the greatest financial successes of recent theatrical ventures. Like the Old Homestead, with which it has been deservedly classed, it is beautiful in its homeliness, in its appeal to the sequestered, domestic side of mankind. Mr. Herne showed his understanding of human nature when he wrote Shore Acres, and also his understanding of the demands of the average theatregoer of the day. Out of this two-fold knowledge he has evolved a play which the most critical and fastidious, on the one hand, must acknowledge is a masterpiece in its own particular line and content, nothing which the most refined taste would wish eliminated, and on the other hand, it pleases the large contingent who do not care to be analysed, but go to the theatre not to criticise but to be amused for the evening, but who are better pleased after all when their higher, nobler emotions are appealed to. Such a play is Shore Acres. It is like a good poem, simple yet beautiful, one that both the critical and uncritical can enjoy and appreciate, and that all are the better for hearing and seeing. The record that this play has had of a year's run at Daly's Theatre in New York and of about half a year in both Boston and Chicago, besides the numerous other places where it has been seen, has made the story, the scenes, and the acting of the respective members of the co., familiar to all the readers of THE MIRROR, so there is no need of recounting them here. Mr. Herne as Nathaniel Berry gives us a stage picture which is full of color, life and vitality, and which we would be sorry to see grow dim for many seasons to come. The engagement of the co. here is for the whole week with one matinee on Saturday. Next week Neil Burgess in The County Fair will be seen at the Detroit.

The management of the Whitney Opera House have followed up one good play by another which it is a genuine treat to see performed at popular prices. Doris followed the Girl I Left Behind Mr. opening on Sunday evening, 26. Ida Van Courtland is quite charming in the character of Doris Vane which, when Detroiters first seen the play, was taken by Elsie Ellis.

ler. Wilfred Lucas now takes the part of Dr. O'Neill, formerly taken by Frank Weston, who also used to be manager. Mr. Weston had the opportunity to view the play he was formerly associated with from the standpoint of a disinterested spectator, as he was among the large audience who attended Sunday evening. East Lynne was given by the co. Tuesday evening and afternoon. Forget-Me-Not Wednesday and Thursday. The New Magdalen is announced for Friday, and the bill will close Saturday evening when A Woman's Power will be played. Next week, The Midnight Special.

Irwin Brothers' Big Specialty co. is at the Lyceum where it is furnishing first class entertainment in fact we have seen nothing better in the variety line this season. Among those who contribute toward the success of the programme are George Fuller Golden, to whom probably most praise is due; Fisher and Carroll, Nellie O'Neil and Lillie Sutherland, Sadie Cushman and Herbert Holcombe, Moore and Karcher, Kattie Nelson, the Silvers in their ballads, and Johnson, Davenport and Lendell in their comedy feats. This attraction will run all week (26-2). The Devil's Auction is the next announcement.

Much disappointment will be felt in Detroit over the announcement that Duse has canceled her date, as she was booked here for May 8, 9. We have had so many good things, however, this season that we ought to be able to reconcile ourselves to this loss.

KIMBALL.

JERSEY CITY.

The Great Northwest was the attraction at the Academy of Music, April 27-2 to fair patronage. The authors of the play have crowded a lot of good things into five acts, and the windmill scene and poker game for a man's life are very exciting. The scenery is new and effective, especially the golden wheatfields of the great Northwest. The authors, Winslow and Wilson, have been on the spot all week, and as four weeks have been allotted to a trial tour, it is safe to predict that the play will be so trimmed down as to make it a success next season. Of the co., nothing but praise can be said. William Courtleigh is struggling with a role out of his line, but he will yet there. Emmett Corrigan is the villain, and a good one, too. John H. Brown plays a lover in a manly and pleasing fashion. The comedy falls to three good people—L. J. Loring, Joseph Conyers, and Frank Kendrick. Frances Drake is the leading woman and her acting in the windmill scene calls her before the curtain. Maud Hosford plays the courtesan in a manner that makes her both revolting and pleasing, and in a good dress. Minnie Dupree is the bright sourette and made a hit. A brass band and a fine singing quartette also help to make the play interesting. On Erie's Shores 4-9.

The season at the Academy of Music closes 9.

Van Ambler's circus is here 30 Leon Washburn's circus 2, and Barnum's 4. Enough circuses for the season.

Hoboken Lodge of Elks, No. 74, had a successful benefit at the Lyric Theatre 27.

Gus Heege arrived in town 25 and will remain with us some four or five weeks. He is a frequent guest at the Academy of Music.

J. Leslie Gossin left here 30 for three night's to support Lane Combs in Black House. The co. opened in Bridgeport, Conn.

The Great Northwest Quartette—St. Clair, Glenn, Gaffney and Douglas—is one of the best that has appeared here this season.

Charles E. Higgins, the clown and trick rider, who went away with the Elks Bill 26, is home here at the present. During the Philadelphia engagement Mr. Higgins was thrown from his horse and injured so badly that he was compelled to cancel his engagement and return home.

Walter D. Greene, who has been leading man and singer with The Burglar co., is at his home in this city.

The members of the Academy of Music orchestra made their debut as actors 27 May 2, appearing in the first act of The Great Northwest.

Jersey City Lodge of Elks will benefit at the Academy of Music 31, afternoon and evening.

WALTER SMITH.

LOUISVILLE.

The Two Johns opened at the Grand Opera House April 27 to a good house. The engagement continues for a week. Paul Dresser and J. H. Stewart play the leading parts acceptably.

Sam I. Jack's My Uncle co. filled week 26 at the New Buckingham. In the co. are Edith Murray, Nettie Albion, J. A. Stungs, Lottie Lewis, and other well-known people.

A. S. Somers is underlined for an appearance in The Prisoner of Zenda.

Manager Charles Scott has returned from a trip to New York.

The Elks' Minstrel entertainment for the charitable fund of the local lodge will be given 30. Ex-Manager Bonifier, of the Temple Theatre, will be one of the end men.

The Summer Season at Phoenix Hill Park was inaugurated 26. Eicher's Band furnished the music and there was a large crowd in attendance.

The sale of seats for the all-star performance of The Rivals, which occurs at the Auditorium May 12, commences 1. There is every reason to believe the immense place will be crowded to the doors.

Charles W. Rowner, the comedian, is spending a few days here visiting his parents.

The Confederate Spy will be performed 30 at the Avenue for the benefit of the employees of that house. It deserves to be a big success, for every one at the Avenue belongs to the popular class.

Sarah Bernhardt and co. passed through the city 26 en route from New Orleans to New York.

The Musical Club, an ambitious local musical organization, will sing the oratorio, "The Creation," at one of the principal theatres early in May.

The Liederkreis Society dedicated its new clubhouse 25 with appropriate ceremonies. Karl Schmidt, leader of orchestra at the Auditorium, is the musical director of this society.

CHARLES D. CLARKE.

MINNEAPOLIS.

At the Metropolitan Opera House, Stuart Robson and a well-balanced co. gave Mrs. Ponderbury's Past April 23-25 to good business and made a decidedly favorable impression. As Mr. Ponderbury, Mr. Robson was imitable. The part fits him like a glove and he made the most of his opportunities. Of his support Henrietta Vaders, Fanchon Campbell, Carrie Radcliffe and Benjamin Howard deserve special mention.

The John Stapleton co. presented The Wife and Americans Abroad 26-29 to fair-sized audiences. This organization includes several very capable people, notable among whom are Berenice Wheeler, Nellie Strickland and Francis Kingdom. It is a matter of regret that more generous patronage was not accorded it. Frederick Ward 30 May 2.

At the Bijou Opera House, Gus Hill's Novelties opened a week's engagement 25 to large and demonstrative audiences, afternoon and evening. The bill was an exceptionally strong one. Gus Hill gave a wonderful exhibition of club swinging. Little Bonnie Lottie caught the house with her clever dancing. Bentley and Cameron in their musical specialty, Daly and Devere, Fred H. Leslie and his dogs, and the Romulo Brothers were also taking features. John J. Burke in The Doctor 3-9.

Manager L. N. Scott, of the Metropolitan Opera House, returned from New York 2.

F. C. CAMPBELL.

CHARLESTON.

The regular theatrical season at the Academy of Music was closed April 23 with Wang to S. R. O. The city was crowded with strangers in consequence of the reunion of confederate veterans. The performance was one of the most successful and enjoyable of the season.

Punch Robertson is now giving his second week of pirated dramas at popular prices to rather light business. At the close of his engagement 2 there will be several amateur entertainments at the Academy, after which Manager Keogh will close his doors and quietly steal away for the Summer.

R. M. SOUTHWELL.

KANSAS CITY.

Hoyt's A Milk White Flag played its first engagement here at the Coates April 23-25. The house was crowded at each performance and the audiences were very much pleased and amused. The handsome costumes and scenery, an innovation in a Hoyt piece, and the brass band and chorus, made a setting which gave it a comic effect. The co. was an excellent one. The Apollo Club concert at the Coates 26 drew a large audience and was a success. Robert G. Ingersoll lectures 3.

James J. Corbett pleased large houses at the Grand

American Tour, 1895-96.

HEARY IRVING

MISS ELLEN TERRY

And the LONDON LYCEUM COMPANY

MACBETH
RECKY
KING ARTHUR
THE MERCHANT OF VENICE
MUCH ADO ABOUT NOTHING
LOUIS XI.
PAUL
A STORY OF WATERLOO.

MAY 4 TO 16, NEW YORK, ARREY'S THEATRE.

CHARLES I.
THE LYONS MAIL
NANCE O'Rourke
THE BELLS
THE CORNICIAN BROTHERS
DOUGLAS
JOURNEYS END IN LEAVES MEETING
A CHRISTMAS STORY.

OPEN TIME

New looking for the summer season, orders for scenery, regular and in Seavey's Patent Folding Trunk style. Get our estimates, see our large collection of models and photographs of scenery at our mammoth special studio. Call any time. Lunch is served at 12 to 3 daily. Six departments. Highly skilled employees. Seavey's scenic studio on the hill, one block above Madison Avenue Bridge, New York. Down town office, American Theatrical Exchange, 1 to 3 daily. Great bargains in second hand scenery.

If Lydia Payne, Mrs. Archibald Townsend, will apply to A. J. Dittenhofer, 36 Broadway, she will hear of something to her advantage.

At the opening 27 there was a good sized audience present. The engagement ended 29 and The Mid-night Bell followed.

W. F. English, the new owner of the English, announces that this house, which is the largest in the city, is to be completely overhauled and brought to the level of the best equipped theatres of the country. The location of the house is the best, and the move will popularize it.

CHARLES F. KENNEDY.

TOLEDO.

William Barry, supported by his charming daughter and an excellent co., presented The Rising Generation to slim houses at the Valentine April 23-25.

At the People's Charles H. Vane's Devil's Auction is playing to a fairly good week giving an excellent performance.

Francon Davies, the baritone, gave a vocal recital at Pythian Hall 26 to a slim house.

Selma Herman closed her season here 25. She has made no definite arrangements for next season, but will probably go as leading lady with some standard attraction.

The circus season has blossomed forth with great fury. At the present time Ringling Brothers, and the Postpaugh-Sells shows have all got a lot of paper on the dead walls.

Five posters of The Rising star cast are now on exhibition. The event will be a notable one here.

E. M. ENOS.

OMAHA.

The past week has been the dullist of the theatrical season. The local lodge of Elks held their annual at the Boyd April 23, performance being even better than usual and the attendance satisfactory. Many friends of the university of Michigan Glee Club gave them an enthusiastic welcome 24.

At the Creighton Theatre, Tucker's Trans-oceanic Vaudeville was booked for the week of 26, having been picked up at the last moment to fill the vacancy caused by the cancelling of the Mantell dates, but after playing two nights Manager Burgess wisely concluded to cancel the balance of the engagement.

The Elks moved to their new quarters in the Ware block 1.

The Taming of the Shrew has been selected as the piece in which Ada Rehan and the Daly co. are to appear at the Creighton 12.

KINGMALE.

GALVESTON.

The season at the Grand closed April 21 with a benefit to Manager Dave Weiss. McArthur's Minstrels was the attraction provided for the occasion and the event was honored by a large audience. The performance seemed to please the galleries.

It is possible—even probable—that we will have Summer theatricals, though as plans are not yet fully matured, particulars are unobtainable.

C. N. ROBERT.

OREGON.

PORTLAND. MARJORIE GRAND S. (Cal Hoing, manager) A Texas Street, with Charles Allison as Mr. B. Brander, in lieu of Tim Murphy, who left the co. in California some weeks ago, packed the house April 16. The performance was hugely enjoyed. It is regretted that the booking was limited to one night only. It could have played three just as well. General Weaver, the Populist, talked to a large lot of listeners. A Pair of Kids, with Kara Kendall as the comic cynosure and amuser, with good co., did two good nights' business, 8, 9. Edith Kingley, the talented and pretty young song writer and singer, made a pronounced hit with her singing of "A Bunch of Violets," "Buy My Roses," "Little Black Baby" and "Swingin' in de Sky." House dark 10-13. Herrmann, the Healer, turned them away 14, 15. David Henderson's American Extravaganza co. in Sinbad, or the Maid of Babilonia, replete with a large co. and brilliant scenic scenes, played to three large audiences 16-18. The show was excellent. House dark 19. Alexander J. M. Lyon Lyndall, the mind reader, drew fair house 20. House dark 21. Haydn's oratorio, The Creation, was rendered by the Portland Apollo Choral Society as a testimonial to W. H. Boyer, the popular local vocal teacher of music, and was well attended. Among the principals who took part were: Roma Bloch, as Gabriel; Mrs. E. S. Miller, Eve Paul Wessinger, Raphael, E. C. Masten, Uriel, and Dom Zan, Adam. The performance was a preliminary success.

CORVAY'S NEW THEATRE (John F. Corvay, manager): Dollie and Milton Nobles, supported by their own co., in which are, as some of the principals, Ophelia Vaughn, E. Gordon Robinson, Elmer Ruffham, Wilhelmina, George Montserrat, George Forrest, Charles Davies, Violet Thayer, William Brewster, George Fullerton, B. A. Long, A. V. Long, F. W. George, Anita Bridger, Grace Pierce and Floy Ralinger, all of whom comprise a first class, smooth working co., ended a most successful three weeks' engagement at this house 26. The original booking was for one week only. Owing, however, to the first week's satisfaction, the engagement was extended two weeks. During the Nobles' engagement they were seen in the following plays, all of which were produced with a finish and scenic effect highly gratifying. For Revenge (only), or, A Third-Party Movement, 5-11. A Son of Thine, or Love Goes on Forever, 12-18. A Man of the People, 19-25, and The Phoenix 26. This engagement concluded the Winter season at Corvay's. The house will be dark 27-31. Richards and Fring's Georgia Minstrels will appear 4. PARK THEATRE (George L. Baker, manager): Anna Eva Fay, under the direction of J. H. Fongtie, in her remarkable performances of Sonolence, mind-reading and cabinet work, packed this house 9-12, and then, on account of her successful business, the engagement was extended 13-19 to big houses. Herrmann, the Healer, 20 to good attendance.

GENE'S masterpiece, The Royal Middy, under the direction of W. H. Kinnos, with Rose Bloch, Mrs. Walter Reed and W. H. Boyer in three of the chief roles, will be produced at the Marquon by local amateurs July 24 (four performances). The receipts from the performances of this opera will go to make up the deficit between the amount already subscribed and the full amount required with which to furnish the service. George Kiddle will give a series of Shakespeare readings at the High School Assembly Hall 2, 11 and 13. The Woodburn Amateur Dramatic co. gave a very creditable rendition of Tatters at the Woodburn Opera House, Woodburn, Ore., 17, for the benefit of the local poor.

INDIANAPOLIS.

The Park had The Green Goods Man April 23-25 and played to a good business. The dancing of the beautiful Edwina was the feature of the show.

The Empire took a decided departure when it gives its patrons a week of comic opera, but either the selection of the co. was unwise or the tastes of the patrons are adverse to opera, for the attendance was light throughout the week. The Gonzales Comic Opera co. was the attraction for the week ending 29.

The short engagement of Sarah Bernhardt opened at the English 27 with Izeu. A very fashionable but rather small audience was present. The engagement closes 28.

A Milk White Flag played a return engagement at the Grand 20, 30.

Little Trixie has been seen many times at the Park.

CORRESPONDENCE.

ALABAMA.

MOBILE.—RECTOR'S OPERA HOUSE (John C. Gordon, manager). Season closed. —ITEM: Theatre will open next season under the management of R. Beckman.

SELMA.—ACADEMY OF MUSIC (Louis Germain, manager). Mabel Paige co. at popular prices week of 4.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Dr. Charles Wheeler, manager). Baldwin Melville co. in repertoire to big business; co. first-class.

ITEM: Lucy Morrow, daughter of Sheriff Morrow, has returned from the Chicago School of Acting, where she has been studying for the past six months.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager). Dark April 26 and week; Sam'l of Posen 29. Sponsor Comedy co. last week.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager). House dark April 18-27.

CALIFORNIA.

STOCKTON.—VOSMITH THEATRE (Adams and Newell, managers). Puddhead Wilson by Frank Mayo was received with much applause April 23; good business. —AVON THEATRE (James J. Lent, manager). House dark.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager). Dark week ending April 25. The Chimes of Normandy, local talent, 1, 2 for the Elks benefit.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager). Frank Mayo in Puddhead Wilson April 20-21 to very large business; an excellent play well presented. House dark balance of week. Peter P. Bailey 22-23 in The Night Clerk. Rivalry in concert 24. Milton E. Royce and co. in Captain Impudence and Friends 24-25. Robert Reed 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. —OAKLAND THEATRE (J. J. Collins, manager). The Bacon co. scored a success week commencing 20 in A Barrel of Money. Coming: A Corner Grocery.

SAN JOSE.—HALL'S AUDITORIUM (J. Henry, manager). Frank Mayo as David Wilson in Puddhead Wilson and co. delighted a good-sized audience April 21-22. The different entertainments given with the past week or two for the benefit of the Santa Clara County Floral Festival by local talent were well patronized.

LOS ANGELES.—THEATRE (H. C. Wynn, manager). Peter P. Bailey's Night Clerk was well received and did good business for five nights, closing April 25. Puddhead Wilson 27-29. Richard Mansfield 7-9.

THE BUREAU THEATRE (Fred A. Cooper, manager). The Carleton opera co. closed their return engagement 25. The house will remain dark for a short time, opening 4 with an Eastern specialty co. —ITEM: Edwin Royce's Friends co. spent a few days in the city prior to their going North, during which time Mr. and Mrs. Royce made the ascent of Mt. Lowe as guests of L. E. Mosher, of the Los Angeles Times. Frank Murray, the debutante manager for Richard Mansfield, is in town helping out La Fiesta.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager). Murray and Mack in Finnigan's Ball April 22 to a good house. Primrose and West's Minstrels 28.

PUEBLO.—GRAND OPERA HOUSE (S. N. See, manager). A Mink White Flag April 20 to S. O. excellent co. and highly pleased audience. Murray and Mack 24 in Finnigan's Ball to good business.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager). House dark April 27-2. Murray and Mack in Finnigan's Ball 4.

GRAND JUNCTION.—PAK OPERA HOUSE (Edwin A. Haskell, manager). Finnigan's Ball, under the management of Frank J. Merrill, April 20 to a large and pleased audience; performance first-class and up to date. Eddie Fox in The Strange Adventures of Miss Brown 30; the Great Syndicate Show 9.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager). Primrose and West's Minstrels April 27. The house was packed to overflowing and every one pleased. Eddie Fox in The Strange Adventures of Miss Brown 30. —ITEM: City Hall (P. Mack, manager). Kempton Comedy Ke in States Evidence 20; La Belle Marie 21. The Double Wedding 22. The Plunger 23. East Lynne 24. Little Lord Fauntleroy 24. Pawn Ticket 24, 25.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Russell, manager). Robert Hilliard in Lost 24 House April 23 to a large and well pleased audience. Della Fox in Fleur-de-Lis drew largely 25 and gave satisfaction. —ITEM: Louis Fuller 29. Henry Irving and Ellen Terry 2. —GRAND OPERA HOUSE (G. B. Russell, manager). The Wilbur Opera co. finished their week's engagement 25 to uniformly good business. The Rooney Comedy co. 27-29 in Pat Rooney's old piece, Lord Rooney, are drawing small houses. Co. inferior. Down in Georgia 30. —ITEM: The Rivals by the All Star cast, will be presented at the Hyperion 6 at 55 per seat.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager). Daly's Comedy co., headed by Ada Rehan, presented the Countess Gucki April 26 in a most charming manner. The audience was, however, limited in number. La Loie Fuller 29 was greeted by a good-sized audience who enjoyed her illuminated and much heralded dances. A fairly good vaudeville co. filled out the bill. Henry Irving and Ellen Terry 1. Jefferson's All Star cast 5. —PARSONS' THEATRE (H. C. Parsons, manager). Madame, or The Magic Kiss, with its tuneful airs and choruses, was given three performances 21, 24 by Camille D'Arville and her brilliant co. to good-sized audiences. Four very large houses greeted the eminent comedian, W. B. Crane, 27-29, on which occasions he presented My Wife's Father, The Senator, and The Governor of Kentucky. The supporting co. was particularly well balanced and aided greatly to the success of the plays. Special scenery was introduced for each play and the most minute details were 5, and the audience was warm even. (E. Sessions, manager). Sousa and his magnificent band gave a delightful concert to an immense audience 24. All of the selections were roundly enjoyed. —ITEM: The large and fashionable audience that attended the Crane Governor of Kentucky performance at Parsons' were photographed by flashlight from the stage by Stage Manager De Vette of the Crane co., who incidentally, in asking the indulgence of the audience for the moment he would detain them, paid a glowing tribute to the beauty and completeness of the theatre. Manager Parsons has added an electric motor by which 500,000 cubic feet of air cooled by ice process are forced into the theatre each hour whenever warm evenings or matinee demands. That Hartford is a good theatre town is manifest by the fact that the Jefferson All Star cast, Irving and Terry, Ada Rehan and Crane, all appearing here within a week.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers). Robert Hilliard, with good support, presented Lost 24. House to a large and well pleased audience April 28. The Wesleyan B. B. Club occupied the house on invitation of Mr. Hilliard. Sousa's Band matinee 14. Trilby 15. Old Homestead 21. —ITEM: McDonough (J. C. Southmayd, manager). Lola Pomeroy in repertoire to poor business 23-25. Rice's Comedians with John E. Kelly leading in repertoire week of 27 to good business. Lord Rooney 4-6. The season will close with Ethel Tucker in standard plays.

NEW LONDON.—LYCUM THEATRE (H. M. Jackson, manager). A. C. Gunter's Florida Enchantment was produced for the first time April 24, 25 by an excellent co. with Sybil Johnstone in the leading role; the rest of the cast was in good hands. The transformation of a pretty girl into a dashing young gentleman leads to all sorts of comical and embarrassing situations. The costumes of the ladies were elegant, and the two scenes in which the play is set were exceedingly attractive. Hoyt's Midnight Bell with Digby Bell and Laura Joyce bell in leading roles to a large and well pleased audience. Sawtelle Dramatic co. 4. Wizard of the Nile 8.

BROOKFIELD.—BROADWAY THEATRE (Bodge and Harrison, managers). Digby Bell and Laura Joyce Bell in A Midnight Bell drew a fair-sized house April 28. While it seems odd to see these favorite comic opera stars in one of Hoyt's farces, still their versatility enables them to give satisfactory performances of parts rather out of their line. The supporting co. is a good one and the

scenery and mechanical effects handsome and appropriate. Coming: Frank Daney's in The Wizard of the Nile and John Hare and his London co. —BROADWAY OPERA HOUSE (H. L. Jackson, manager). House dark 27-2.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager). The Lola Pomeroy co. in repertoire April 27-29 gave good satisfaction to fair houses.

WILLIAMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager). Concert by Institute for Blind April 27 to a large attendance. Camille D'Arville 5.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager). Lost Paradise played to a fair-sized audience April 29; performance very good. Old Homestead 26. —ITEM: House will be closed after this date.

STAMFORD.—GRAND OPERA HOUSE (J. E. Ray, manager). Fantasma played to a large and well pleased audience April 25-27. —OPERA HOUSE: Charter Oak 6-8 will be played under the management of the G. A. B. Co. C. Regiment of Soldiers will give a minstrel performance at the Opera House 21.

WATERBURY.—JACOB'S OPERA HOUSE (Jean Jacques, manager). The Katherin Robert co. closed a most successful week's engagement April 25. Robert Hilliard and his co. of clever comedians appeared in Lost 24 House 26. The audience was large and thoroughly enjoyed one of the best entertainments seen here this season. Elks' entertainment 30.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager). Joseph Callahan in Faust 9.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager). Camille D'Arville to a good-sized house April 25.

BIDDEFORD.—PARK CITY THEATRE (Parsons and Jennings, managers). The Oratorio Society, assisted by W. H. Roger, Ericson Ras-hall, et al., sang Handel's The Messiah April 23 to a full house. The Wilbur Opera co.'s return week in repertoire was largely patronized. Comedian W. H. Kohnke, who has been with the co. since its inception, will leave Mr. Wilbur's management 24 and J. C. Harvey of the co. will essay the comedy roles. Mr. Harvey is a remarkably clever young man whose past abilities have heretofore been restricted by having to play into Kohnke's hands at every turn. The change is sure to be a good one. Music Art Club 4. Frank Daniels in The Wizard of the Nile 9. John Hare in A Pair of Spectacles 11. Eight Bells 14. —THE AUDITORIUM (Parsons and Jennings, managers). The Rooney co. 20-24. Smith's U. T. C. co. 25. House dark 27-29. Jane Combs in Reck House 30-2. Germania Opera co. 5. Louise Pomeroy 7-9. William Morris in Michael Stragoff 14-16.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager). The Emma Warren co. week ending April 25 at popular prices to moderate business; audience satisfied.

BRUNSWICK.—I. ARISO OPERA HOUSE (M. A. Baker, manager). —ITEM: This extremely dull and uneventful local theatrical season has at last come to an end.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager). House dark until Sept. 15.

ROME.—NEVIN'S OPERA HOUSE (James R. Nevins, manager). House dark week ending April 25.

SAVANNAH.—SAVANNAH THEATRE (Charles D. Cohen, manager). The regular season of this house closed April 22 with a fair production of Wang to an excellent house. —ITEM: The season just ended has been rather disappointing, the business generally having been far from brilliant. The difficulty seems to have lain in the fact that the house was overbooked, the attractions having come too thick and fast, fewer attractions and of better calibre would doubtless produce better results. —ITEM: James Neil, leading man of the Minnie Maddern Fiske co., which closed in Chicago, is in the city on a brief visit to his parents before starting for Denver, where he is engaged to play for the Summer at Manhattan Beach.

IDAHO.

POCATELLO.—OPERA HOUSE (H. R. Kipport, manager). U. S. L. Co. April 20 to a fair house; good performance. Grimsby's Faust May 14; Frank Mayo's Puddhead Wilson 18.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barbydt and Co., managers). Nat C. Goodwin in Ambition April 17 to good business. The piece was well received. The Adeline Marden co. in repertoire week of 27 opened to fair house and gave a creditable performance. Hi Henry's Minstrels 4. Chicago Marine Band 7. Clara Clement in The New Dominion, return engagement, 11. —THE AUDITORIUM (Lem H. Wilby, manager). The Lyceum Vaudeville closed a fairly successful week's engagement 25; strong attraction. The Wolford, Sheridan, Holmes co. 27-29 opened with The Smuggler to light business. The Train Wreckers to small house 28. Neilson Aerial Ballet 30-2. This closes the season, this season. Lem H. Wilby goes out with the Clara Schuman Ladies' Orchestra. —ITEM: T. W. Chamberlin spent a few days in Peoria week of 20.

PERKIN.—TURNER'S OPERA HOUSE (Phil Becker, manager). Fitz and Webster in A Breezy Time to poor business April 27; co. good. —ITEM: House has closed for the Summer months.

ROCK ISLAND.—HARRIS' THEATRE (Charles Harris, manager). Mabel Paige and her Bath co. April 17-19 to good business. Columbia Opera co. 23-27 pleased large and fashionable audiences. Edwin's Stock Dramatic co. open a week's engagement 27.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager). Marie Wellesley's Players April 20-22 to crowded houses. A Breezy Time 5, Ingersoll 8.

FRIEBERT.—GERMANIA OPERA HOUSE (Phil Aho, manager). James A. Herne's beautiful play Shere Akren was presented before a large audience April 22. Very good performance; audience delighted. Nellie McHenry 1, Beach and Bowers' Minstrels 7.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager). The Columbia Opera co. April 21, 22 gave good performances to good business.

BLAIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager). Jessie Mae Hall co. closed week of April 20 to good business. Chicago Marine Band 4.

STREATOR.—PLUMER OPERA HOUSE (J. E. Williams, manager). Beach and Bowers' Minstrels April 24, 25 to large and well pleased audiences.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown & Co., managers). Beach and Bowers' Minstrels April 20, 21 to packed houses. James J. Corbett 22 to fair business and pleased audience.

OTTAWA.—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager). Fitz and Webster in A Breezy Time April 25 pleased a medium-sized audience. Hi Henry's Minstrels 2.

AURORA.—OPERA HOUSE (J. H. Plais, treasurer). Clayton's Jubilee Singers, under auspices of Aurora Association, April 21 to large house. Nellie McHenry 28. Twelve Temptations 1. Only a Farmer's Daughter 2. John Drew 18—which closes the season.

CLINTON.—NEW OPERA HOUSE (John B. Arthur, manager). Fitz and Webster in A Breezy Time pleased a fair audience April 22. George L. Powell Opera co. in Mexico, assisted by local talent, for benefit of attaches 27 to fair business. —KEMN'S NEW OPERA HOUSE (W. B. Cundiff, manager). The Star Quartette, under the auspices of the V. P. S. C. E. Presbyterian Church, 25 to fair business.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager). House dark April 20-26. Season at this house now over.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager). The Holden Comedy co. week ending April 25 played to fair business only. The bicycle season has made inroads on the attendance at the Opera House. Sowing the Wind 28. Jessie Mae Hall co. week of 4. —ITEM: H. Hopping who has been with Al G. Fields' Minstrels, has returned to Decatur, his home.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barbydt and Co., managers). The Adelaide Marden co. to good business April 20-25.

LA SALLE.—ZIMMERMAN'S SHORE ACTS (E. C. Zimmerman, manager). Shore Acts April 23 was fully up to the expectations of the large and enthusiastic audience. A Breezy Time 25 to fair business. Beach and Bowers' Minstrels 27-29 gave good performances to large business at popular prices. The Greater Twelve Temptations 2. Hi Henry's Minstrels 3.

MOLINE.—AUDITORIUM OPERA HOUSE (A. C. Woodruff, manager). Edwin's Stock co. in repertoire April 20-25 to fair business. Columbia Opera co. 27 in Said 2-as-a to good business.

BLOOMINGTON.—NEW GRAND (C. E. Petty, man-



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ger). Beach and Bowers' Minstrels April 23 to a R. O. at popular prices. Sowing the Wind gave splendid satisfaction to a fair-sized audience 21. Salter and Martin's U. T. C. played to big business 25. —ITEM: R. V. Promer and C. E. Dicken were dropped from the Beach and Bowers' Minstrels in this city.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager). The Twentieth Century Girl drew a large and well-pleased audience April 25.

BELLEVIEW.—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager). Rob Ingersoll lectured on "The Liberty of Man, Woman and Child" to a fair-sized house at advanced prices April 28. This will be the last attraction of the season. —ITEM: W. Clarke Jewell has secured a lease for the Summer on Tiemann's Garden. It is his intention to erect a Summer stage and produce light opera and specialty shows at popular prices.

LINCOLN.—BROADWAY THEATRE (Condit and Foley, managers). Jessie Mae Hall in repertoire April 27-29. good co. La Pearl's Circus 29 to capacity of the house; first-class attraction. Hi Henry's Minstrels 6, Chicago Marine Band 9.

DIXON.—OPERA HOUSE (F. A. Truman, manager). House dark April 22-29. Hi Henry's Minstrels 26; Clara Schumann's Ladies' Orchestra 2.

MOUND CITY.—OPERA HOUSE (Betts and Hays, managers). L. J. Carter's Fast Mail April 22; good house and good performance. Metropolis by home talent 7.

WALKEGAN.—GRAND OPERA HOUSE (George E. Spoor, manager). A co. under the management of E. H. McCoy played Maloney's Wedding in an amateur style April 23 to a deservedly small house; performance the most unsatisfactory of the season. Jean Reynolds Repertoire co. canceled week 27.

EFFINGHAM.—AUSTIN OPERA HOUSE (Watten and Austen, managers). Paradise Alley booked for April 25 failed to appear and also failed to send the house any word. The co. was well-billed and the large advance sale insured a good house had they arrived.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager). House dark April 23-29. A Breezy Time 6.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager). The Harley Entertainers played fair-sized houses April 21-25. The performance, while not of the best, contained a number of pleasing specialties, all of which were well executed. Frank C. Young, in his eccentric dances, made a decided hit, and was repeatedly encored. De Voro and Hanson, in their gymnastic comedy sketch, gave the best act of this kind ever seen here. The feature of the performance was the tumbling and ladder work of Riva. The fall of eighteen feet which he makes backwards, alighting on his hands, was a marvelous piece of work and was liberally applauded. Robert Haight in Damon and Pythias 8, Arion Ladies' Quartette 15. —ITEM: The Harley Entertainers closed their season here 25. Frank C. Young and Harry Wright left for Evansville, where they will spend the Summer. De Voro and Hanson and Riva (John Ritzel) co. May 4 at Washington, where they open for the Summer. —Frank Bennett, the descriptive vocalist, is in the city. Quite a large number of our people will attend the performance of The Rivals at Louisville May 12. R. V. Promer, the well-known ballad singer, has left Beach and Bowers' Minstrels, and is expected home to-morrow. —Walter T. Floyd, of The Silver King co., came home 22. The New York Baseball Club was tendered a social session by our local lodge of Elks 5.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager). House dark week of April 29. Anderson Theatre co. commenced a week's engagement 27 to a good business.

WABASH.—HARTER'S OPERA HOUSE. House dark April 4-18.

VINCENNES.—M. JIMMY'S OPERA HOUSE (Guy McHenry, manager). The Castle Sisters in Uncle Tom's Cabin drew good house April 22. Sowing the Wind, under the direction of Julien Cohn, was presented to fair house 21. J. Edwin Brown and Mary Churchill deserve special mention for excellent work.

CONNEERSVILLE.—ANDER THEATRE (D. W. Andie, manager). J. C. Stewart's Two Johns April 24 to good house; excellent performance.

EVANSVILLE.—GRAND (Kitt Cobb, manager). Dr. Price, hypnotist, April 28, 21, poor house 29 and a discontinuation 27. Coming: Mortimer in Faust 29. People's (T. J. Groves, manager). Carter's Fast Mail drew fairly 26. Mabel Paige opens 27 for a week in repertoire.

PORTLAND.—AUDITORIUM (A. D. Miller, manager). Gilbert Opera co. played a return date April 20 to only a small attendance; performance good. My Wife's Friend 6.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager). Sowing the Wind was presented April 24 by a very capable co. to small business. The season here is practically closed.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager). McKenna's Vacation April 29. Cullis lectures 9. Sackett-Porter co. H. B. John Stapleton co. in Charity Ball 25. —ITEM: This will be the fourth engagement here this season of the John Stapleton co.

TERRE HAUTE.—NAVY'S OPERA HOUSE (James R. Dickson, manager). Sowing the Wind was excellently performed by the Frohman Co. April 25 to good house. Robert G. Ingersoll lectured to good-sized audience 27. —ITEM: Howell Hansel, of Sowing the Wind co., is a former resident of this city. The McKenna Rifle Association, of which he was a member, attended the performance and gave him a royal welcome.

MAHISON.—GRAND OPERA HOUSE (F. E. De Lott, manager). Sowing the Wind April 23 to good house; highly pleased audience. Josh Simpkins, with J. H. Thorn in title role, 24.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager). Charles H. Vale's Twelve Temptations April 27 to large and well-pleased house.

MARION.—WHITE'S OPERA HOUSE (E. L. Kinnear, manager). The Fifth drew crowded houses all week April 20-25, and extended their engagement to 29.

THE ALLEN.—M. B. Edmiston, manager). William C. Andrews in My Wife's Friend 23 to

light business. —ITEM: The Alley 30. Side Tracked 2. What was considered the best, or for no other reason here was not given in the Frohman co. in Sowing the Wind 25, and such a capable co. is deserving of better patronage than was accorded them here. This closes the Allen for the season.

FRANKFORT.—COLUMBIA THEATRE (Anghe and Rennefeld, managers). House dark April 21-28. Elsdon's Comedians 4-9.

LAFORTE.—HALL'S OPERA HOUSE (W. C. Millard, manager). Shore Acts April 28 to largest house of the season at advanced prices; performance excellent.

NEW CASTLE.—ALCATRAZ THEATRE (J. F. Thompson, manager). My Wife's Friend, with William C. Andrews as the leading man, gave a splendid performance April 22 to a moderate crowd.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, manager). Side-Tracked to large and well-pleased audience. The S. K. O. sign was out early in the evening. —ITEM: House dark week of 2.

FORT WAYNE.—MASSONIC THEATRE (Strader and Smith, managers). Charles Hoyt's A Trip to Chinatown (Frank M. Kee, manager) April 12 to large and well-pleased audience. Harry Connor as Welland Strong and Harry Gilfoil as Noah Heno made a decided hit with the audience, being called out many times. Side-Tracked to fair business 24; performance fair. —ITEM: The Theatre (L. Heilbroner, manager) closed for week of 20.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager). William C. Andrews in My Wife's Friend April 25 to fair-sized audience; performance excellent. Anderson Theatre co. H-16. —ITEM: Manager Todd has decided to close for the season after the engagement of Anderson Theatre co.

IOWA.

MUSCATINE.—COLUMBIA OPERA HOUSE (Carl Lummecker, manager). Mary Calhoun Dixon, assisted by a home talent, played to a crowded house April 22. John Dillon in Wanted the Earth 28. Columbia Opera co., under auspices of Muscatine Lodge of Elks, 5.

DECATUR.—GRAND OPERA HOUSE (C. J. Weiser and R. E. Morse, managers). House dark week of April 20-25. G. A. R. entertainment. Review of a Bachelor, 1. —ITEM: Manager Weiser left for the Western part of the State on 26.

DUBUQUE.—GRAND OPERA HOUSE (W. T. Roehl, manager). James A. Herne's Shore Acres, under the direction of Henry C. Miner, April 21 to a good house and excellent satisfaction. The Twentieth Century Girl had a fair audience 23, which seemed well pleased. After the performance the Elks held a social session in their rooms, which Gus Williams and other members of the co. attended. J. C. Lewis and co. in St. Plunkard 25, matinee and night, to good houses.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager). Marie Tavyaty Grand opera co. opened a two nights' engagement April 21 with a double bill. Last night's acts, Cavalier Rustic and in one act, which was rendered by capable co. to light and appreciative audience. The Bohemia Girl 22, and matinee, to fair house; H. Trovatore, evening, to fair house; performance well received. Nellie McHenry 23 in The Bicycle Girl to fair house. Performance below par, probably caused by loss of membership, four having resigned at Omaha. James J. Corbett in A Naval Cadet 24 to good house. Performance well received. Home talent benefit 30; Robert G. Ingersoll 6; Finnigan's Ball 3; Rhea 14; Peter Dailey Jr. John Drew 27. —GRAND OPERA HOUSE (William Foster, manager): Big Four 20-23 to light houses. Performance weak. Co. disbanded after performance 23. House dark 27-29. New York Specialty co. 4-9. Adelaide Marden H-16.

DAVENPORT.—BURTIS OPERA HOUSE (Becker and Kind, managers). Tavyaty Grand Opera co. in Lohengrin April 23 to fair-sized audience. Macy's stock co. in repertoire 24-26. The Lyceum Vaudeville commenced a week's engagement 27 at popular prices. —NEW GRAND OPERA HOUSE (O. H. Lahmann, manager): Clara Schumann Ladies' Orchestra 24-26, matinee 25 to small but appreciative audiences. Co. gave excellent satisfaction.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager). A Trip to Chinatown April 22 to good business. Receipts \$99.75. Eunice Goodrich opened 27 in Little Miss Noth to capacity of house and duplicated the attendance following night. War songs concert 5; Rhea in Joseph 6, Chicago Marine Band 7.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager). Lewis' St. Plunkard co. played a top-heavy heavy house April 21. Nellie McHenry played a small audience 25 in The Bicycle Girl. The Columbia Opera co. in Said Pasha and The Black Hussar 6, 7.

OSKALOOSA.—MASSONIC OPERA HOUSE (N. L. Briggs, manager). Nellie McHenry April 22 to fair business; good co. House dark week of 22. Herbert and Raymond co. week of 4; Rhea 13.

MASON CITY.—AUDITORIUM (John Borland, manager). The L. and B. Dramatic co. April 23-25 to fair business. —PARKER'S OPERA HOUSE (A. T. Parker, manager). Professor N. W. Hanson in hypnotic tests 29. Coming: Columbia Opera co. 22. —ITEM: A series of popular concerts is to be given here this Summer by the Kammakers Band on Saturday afternoon.

SHIOUX CITY.—GRAND OPERA HOUSE (A. E. Beall, manager). Nellie McHenry in The Bicycle Girl to fair business April 22.

ANITA.—ROO'S OPERA HOUSE (J. E. Bruce, manager). House dark 4-9.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barbydt and Co., managers). Marie Tavyaty Opera co. in Carmen April 24 to fashionable audience of moderate proportions; performance artistic and excellent

FIGURE 1. AVERAGE DAILY TEMPERATURES OF OPEN HOUSES

Heckman, manager): The Germans in Gilbools. Around April 20 to fair business. They gave a good variety performance. Union House Co. Minstrels 27-30.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager): Tar and Tantar Opera co. drew a small audience April 25. The co. in good and deserved a full house. The Pearl of Savor, by home talent, drew a good house 25. Minnie Seward Opera co. 49. Thomas Keene 14.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Old Fellows' Banquet April 30. May Party 1.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark April 25.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Kennedy's Players opened April 27 for week, presenting The Midnight Express to good business, and giving a pleasing performance. ACADEMY OF MUSIC (Olean Music Co., managers): Willard Newell, assisted by local talent, presented The Operator 1, 2, for the benefit of Young Men's Catholic Club.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Walker Whiteside as Hamlet April 23 pleased a small audience. Controv and Fox, billed for 24, failed to appear on account of accident. Mr. Fox, Wright Huntington stock co. in repertoire pleased fair-sized audiences 25-2. Fatinitza 4. Elie Ellsler in Doris, ushers' benefit, 6. Athletic Club Minstrels 7, 8. Elmira Musical Festival 10-22.

NAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager): Innes' Band April 21 to light business; very appreciative audience. Violin solo by Bertha Webb was the hit of the evening. Chimes of Normandy, by home talent, 24, 25, was well received by good-sized houses. A Baggage Check 27 was well received by a fair-sized house.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Tar and Tantar April 23 to fair house.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Minstrel performance 8 for benefit of the Seneca Cycling Club.

CANANDAIGUA.—GRAND OPERA HOUSE (McKee and Mather, managers): Lost in New York April 30, fair performance to a small audience. Mikado, by local talent, 11, 12.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): House dark April 24-30. Lee, hypnotist, 4-6. Girl I Left Behind Me 12. Chauncey Olcott 19.

ONEIDA.—MUNRO OPERA HOUSE (E. J. Preston, manager): Clifton and Middleton co. April 20-25 presented The Ranch King, A Bowery Boy, Libby Prison, Rosie Ro and Romind, and Irish America to fair business; co. fair.

LITTLE FALLS.—SPINNER OPERA HOUSE (H. A. Skinner, manager): Home talent min. rels April 20 to 25. B. O. Co. Minstrels 4-8. CHOCOMAQUA OPERA HOUSE (W. H. Cronkrite, manager): The Girl I Left Behind Me 18.

PENNYVAN.—SHEPARD OPERA HOUSE (C. H. Sison, manager): Dark April 20-25.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Tar and Tantar April 21; good house and entire satisfaction. Clifton and Middleton Double co. week of 22.

CONES.—CITY THEATRE (Powers and Williams, managers): The Minnie Seward popular price co. began a week's engagement April 27, producing The Convict's Daughter to a good house. ITEM: Maurice Barrymore's dog, "David Garrick," is winning much admiration at the dog show here this week.

JAMESTOWN.—ALLAN'S OPERA HOUSE (H. F. Allen, manager): 8 Bells April 22 had a big house and gave a great performance. Margaret Mather 23 in Romeo and Juliet to a fine house and pleased audience. Maude Hillman co. week 27 to good business. This co. is one of the best in repertoire plays seen here. Around the World in Eighty Days 5. The Midnight Bell 12. ITEM: The Maude Hillman co. closed their season 9 at Bradford, Pa.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Charles E. Hane's A Baggage Check April 28 closed the season at this house. ITEM: This is the first season in five years that the house has paid, and Knowles and Gardner deserve great credit for their managerial ability. Mlle. Selma is here and will spend part of the Summer with her sister.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Cecil Spooner co. opened a three days' engagement to fair-sized audience April 27, performance good.

ODDENSEBURG.—OPERA HOUSE (Charles S. Hubbard, manager): House dark week of April 27. Mikado 6, 7.

WAYERLY.—OPERA HOUSE (J. K. Mordock, manager): Hauser, hypnotist, to fair business and good satisfaction April 20-25. Dr. Leon's Medicine co. 27-2. High School musicale April 29 to S. R. O. Waverly Choral Club 8.

WEEDSPORT.—BURRITT OPERA HOUSE (Harry D. Brown, manager): Joseph Callahan in Faust April 24 to a fair house. The superb acting of Callahan as Mephisto and Beatrice Ingham as Marguerite gave great satisfaction, support was excellent.

HUDSON.—OPERA HOUSE: The Dazzler (Cosgrove and Grant, managers) to fair-sized and highly-pleased audience April 27. Morrison's Faust 1.

OWEGO.—WILSON OPERA HOUSE (C. R. Dean, manager): Joseph Callahan's Faust delighted a good-sized audience April 25, scenery and costumes very fine.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbun, manager): Dark April 26-27.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S. Osovi, manager): Maude Hillman's Comedy co. in repertoire closed the week April 25. The co. is extremely good for a popular priced organization and were fairly well patronized considering the intensely warm weather that held the same date. Chauncey Olcott 21.

RONDOT.—LYCOMING OPERA HOUSE: House closed for the season.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Wright Huntington Stock co. was fairly well patronized April 22-25. The Tar and Tantar had good business 25. Ellen Reed Vase and co. 26. Carrie Louis 49. 50. 51. THEATRE (V. A. Pennycuik, manager): Guy Brothers' Minstrels had good houses 23-25. The Nona Jolity co. in The Kodak 30-2.

GLOVERSVILLE.—KASON OPERA HOUSE (A. L. Lovell, manager): The Cecil Spooner co. closed a successful week April 24-25. Tar and Tantar 4. Mikado (local) 5. Clifton and Middleton co. 11-16.

YONKERS.—MUSIC HALL (William J. Bright, manager): Waite Comedy co. opened 25 for week to good business, crowded houses afternoon and evening. Chauncey Olcott in The Minstrel of Clare 9.

ITHACA.—THE LYCEUM (M. M. Gumbart, manager): House dark week of 4. Thomas Keene 14.

LYONS.—MEMORIAL HALL (John Mills, manager): Concert under the direction of Professor Abernethy April 25 to light business. ITEM: Walt Whitman, of the Alvin Tolin co., called on his many friends here 24.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Controv and Fox, who were to have appeared here April 25, canceled on account of accident to one of the co. Tar and Tantar 28 well-pleased audience. Coming Keene 12. ITEM: Ed. Keating of the Guy Brothers' Minstrels, is at his home in this city.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Donald Robertson and Miss Douglas, asked by a fine co., gave an excellent performance of The Man in the Iron Mask April 23 to a small but appreciative audience. Alabama 27 drew a good house and gave excellent satisfaction. Jules Gray Opera co. in Tar and Tantar 30. KRATON OPERA HOUSE, North End (F. B. Kinfield, manager): Franklin Comedy co. 30-2.

MEDINA.—BEST'S OPERA HOUSE (Couper and Hood, managers): Season closed.

KINGSTON.—OPERA HOUSE (C. V. Du Ross, manager): Morrison's Faust April 30, good performance to a fair house. Gray's Opera co. cancelled its date for 6 on account of illness.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): The greatest hit of the season and the finest dramatic entertainment ever given here was the presentation of Faust by Morrison's co. April 26. There was a good house and everyone spoke very highly of the performance, not only as regards the acting but also the scenic effects.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schmitt, manager): Wang April 24 to large and appreciative audience, performance good. ITEM: This closes the Opera House for this season. Manager Schmitt

will soon commence to renovate and improve the house for the next season.

WALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Wang, under direction of D. W. Friss and Co., to largest house of the season April 25. Albert Hart received praise for his excellent work.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Frederick Warde April 20 in King Lear to small audience. The co. played a return engagement 23 in Julius Caesar to much smaller but more enthusiastic audience. His support is very good. Mr. Warde delivered one of his interesting lectures on Shakespeare before the students of the Agricultural College of this city. James O'Neill, May 4, in Monte Cristo. The American Extravaganza co. in Sinbad 9.

JAMESTOWN.—OPERA HOUSE (E. F. Wells, manager): The Jamestown Dramatic Club presented Gloriana April 23 and gave a very creditable performance. Hoyt's A Texas Steer 27. Amy Lee and Frank Doane 27.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Frederick Warde in King Lear played to good business April 21. The co. is a strong one and was well received. Amy Lee and Frank Doane presented Miss Harum Scarum to fair business 23. William Young, until recently of Bowman and Young's Minstrel, gave a matinee performance 25 to crowded house—principally children. The entertainment consists of a Punch and Judy act, trained birds, ventriloquism, etc. A Texas Steer 28. Fargo's U. T. C. in amateur minstrelsy 23.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Felcht, manager): A Merry World to fair business April 21. The co. is composed of good people, and gave a pleasing performance. Ida Van Cortland in repertoire closed a week's engagement to very poor business 25. The co. was only fair. A Midnight Special to light business 27-29. A Milk White Flag, closes the regular season at the Grand Opera House 1. Louis James closes the regular season at Memorial Hall (Soldier's Home) 29.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Merry World, booked for April 24, was canceled. Shore Acres, with Archie Boyd as Nathaniel Berry, 2. My Wife's Friend 3. ITEM: Manager H. H. Williams went to Springfield 22, and adjusted matters satisfactorily with Manager Pattee for canceling their date here. Frank Powers, who has been stage carpenter at the Market Square Theatre and Bennett's Opera House for many years, has been appointed stage-manager of the Market Square.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Margaret Mather to a fair-sized audience April 25, supported by Frederick Paulding and a competent co. in Romeo and Juliet. The play was carefully produced, and went with applause. House dark week of 28.

ST. MARYS.—GRAND OPERA HOUSE (J. L. Smith, manager): William Barry in Rising Generation April 22 to well-pleased audience. Elks Minstrel co. of Lima, O., gave the best performance 24 for an entire co. ever seen here. Lima Lodge of Elks chartered a special train and came here 30 strong. Parade a very elaborate affair. Shore Acres 30. House closes with My Wife's Friend 7.

MAINSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Louis James and his fine co. presented Othello April 22 to a large audience. The Merchant of Venice, was given 24 by G. A. R. local talent, to a fair-sized audience. Shore Acres 11. ITEM: The Street Car co. is building a theatre and pavilion at the Sherman-Hineman Park, one mile from the city, which will be ready June 1, and will present a line of vaudeville, specialty, and musical entertainments.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): House dark week of 25. Blind Boon Concert co. 9.

KENT.—OPERA HOUSE (Mark Davis, manager): Old Homestead April 28 to a packed house; general satisfaction. Hal Reid's Human Hearts 4. J. W. Carner in Rip Van Winkle 3. William C. Andrews in My Wife's Friend 14.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Seever, managers): The Old Homestead played to an appreciative audience April 27.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Dark April 21-28.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): A Social Outcast, by local amateurs, for the benefit of stage hands, April 29. Shore Acres 2.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): German Theatre co. of Cincinnati filled the house April 27. First German production in Portsmouth. V. M. C. A. Exhibition 28. University of Cincinnati Glee Club 1. Turkish Bath 8. Two Johns 6.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): This house has closed for the season, and shows a good profit for the four months it was under the management of Manager Kaufman. The Kittle Rhoades co. closes for the season in Chillicothe. Eight people of the co. are here to reorganize under the name of Merry Tourist co. They will have twelve people, and expect to play at the Summer resorts this Summer in repertoire dramas.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Queen Esther April 29 by home talent to a good house; good performance.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): The regular season at this house was closed April 27 by The Old Homestead, playing to fair business.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Dark 4-9.

CANTON.—THE GRAND (L. B. Cool, manager): Louis James in Othello April 23 pleased a fair-sized audience.

DEFIANCE.—CITIZEN'S OPERA HOUSE (T. T. Mahony, manager): Sackett-Porter repertoire co. April 20-25 to fair business and good satisfaction. Blind Boone 11.

STUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): The season has closed, and Manager Vogel has turned his attention to the circus business.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Archie Boyd in Shore Acres 5.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Darkest Russia April 22-24. The Rivals 22. ITEM: The regular season at the Grand will close with The Rivals. James Quigley is in the city for the Summer.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (C. Baetz, manager): Elie Ellsler, supported by a strong co., presented As You Like It to a large and appreciative audience April 27. Elie's Baggage Check 2. ITEM: A. H. Kelly, representing the Baggage Check co., was here 29.

BOWLING GREEN.—GRAND OPERA HOUSE (Hankey Brothers, managers): The Rightful Heir, a play belonging to Manager R. P. Hankey, was put on April 23 by local talent in a most satisfactory manner.

PENNSYLVANIA.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): A. M. Palmer's Trilby co., with Marion Gray as Trilby, was presented to fair business April 24, everyone delighted. James Hays's Comedy co. 27 in M. J. Koy's new comedy Truthful John. It was the first production and was witnessed by a fair audience. After the performance a banquet was given in the Hotel Wyanadotte by D. W. Travis and co. to the comedy co. and visitors. ITEM: William Kiley, Hatch, of the Sporn of Life co., and W. D. Hanbury, of the Sporting Dutchmen co., were in Bethlehem 27. Henry M. Morse of the Tony Hart co., which closed its season at Scranton 28, joined the Old Jed Prouty co. at Lowell, Mass., 30.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): The Cantata, The Music Midgets (home orchestra, with Anna Dietz as director) furnished the music. They made a decidedly good impression and won well deserved applause.

PITTSBURGH.—MUSIC HALL (J. A. MacDougall, manager): Michael Mastroi and James Keagan in On Erin's Shores April 24 gave a most pleasing performance. Gwynn Thomas Concert 27, large and delighted audience. Joseph Callahan, in Faust 28, gave an excellent performance to a fair house. Mr. Callahan was highly received and in a pleasing speech before the curtain, promised to return early next season. Emily Banker in Our Flat 30.

YORK.—OPERA HOUSE (R. C. Peitz, manager):

Trilby April 29; Cleveland's Minstrels 1. ITEM: The V. M. C. A. Auxiliary Society will soon use the house for a week for an entertainment for the benefit of the association. The Street Railway Company is busily engaged in getting the auditorium at Highland Park in order. They will continue as last season and give a varied list of attractions.

SCRANTON.—THE PROTHINGHAM (Wagner and Reis, managers): Walker Whiteside April 21 in Hamlet to good business. On Erin's Shores 25 with matinee to fair business. Wife for Wife 27 and Passion's Slave 28, both to fair business. ACADEMY OF MUSIC (M. H. Burgunder, manager): Carrie Louis 23-25 in repertoire; all to light business. Joseph Hart 28 as A Gay Old Boy to large business. DAVIS' THEATRE (George E. Davis, manager): Nona Jolity co. in The Kodak 27-29 to good business.

CAMBRIDGEBORO.—SAVILE'S OPERA HOUSE (H. B. Webber, manager): Vernelo and His Merry co. gave good performances to poor houses April 27-29. McKinley Brothers 16; High School Commencement 18; McKinley Brothers 19-21.

SHAMOKIN.—GRAND NEW OPERA HOUSE (Frank H. Wade, manager): The Old Homestead 5.

CHESTER.—GRAND OPERA HOUSE (Thomas Hartgraves, manager): Harry Owen to fair house April 27, Cleveland's Minstrels to medium house 29; For Fair Virginia 2.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oler, manager): A. M. Palmer's Trilby April 25 delighted a fair-sized audience. Emily Banker in Our Flat, return engagement, 27 to well pleased audiences. A Thoroughbred (booked for May 1) has been withdrawn from the road owing to poor business; Old Homestead 4.

READING.—ACADEMY OF MUSIC (John D. Misher, manager): The Penn Wheelman, local, gave a very clever minstrel performance to a large house April 23, Emily Banker, gave a very good performance of In Our Flat 24. 25. 26. 27. THEATRE (Charles Gilder, manager): The Henry Baroque co. gave good performances to large houses week of 27.

MAHANOV CITY.—OPERA HOUSE (J. J. Quirk, manager): W. A. Brady's Trilby drew a fair house and gave a satisfactory performance April 27. Professor Day, hypnotist, drew good houses and entertained his audiences admirably 28-2. ITEM: Marion Grey, who plays the role of Trilby in W. A. Brady's co. was unable to appear here, owing to death of her mother in New York 25.

PUNKSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): U. T. C. comb. booked for April 27 failed to appear; house dark week of 27.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): House dark April 20-25. Margaret Mather 11.

MT. CARBON.—BURDELL POST OPERA HOUSE Joseph Gould, manager: The Thoroughbred April 30 was canceled. Old Homestead 4. ITEM: W. J. Carner, of the Thomas E. Shea co., is spending his vacation here with friends.

LOCK HAVEN.—OPERA HOUSE (J. Messina, manager): Flora Stanford co. April 20-25 to poor business; satisfied audience.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam F. Yobe, manager): House dark.

OL CITY.—OPERA HOUSE (C. M. Loomis, manager): House dark April 22-29. Kennedy's Players 11-16.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): House dark April 27-4. Wright Huntington Stock co. 4-9.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Workman, manager): Emily Banker presented the farce comedy Our Flat April 22 to a very appreciative audience. It is one of the most amusing plays presented this season and kept the audience in a good humor throughout. Comedy and Tragedy which was given as a curtain raiser, gave Miss Banker opportunity to show her versatile talent; co. throughout very good. Cleveland's Big Minstrel co. appeared 25, a large audience was well entertained.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): ITEM: Owing to the general depression in business here, manager Harrison has decided to close this house for the season. During the Summer months everything will be put in perfect readiness for the reopening, which will occur about Sept. 1.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Kennedy Players closed a fair weeks' business April 25 to well pleased audiences; co. good. Controv and Fox in O'Flarity's Vacation 29 to good sized and appreciative audience.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): John A. Kelly's Golden Crook co. April 27 gave a miserable performance to a small house. Tony Farrell and co. refused to give a performance owing to small audience 28. McHugh and Van Cook Specialty co. 1. Howard, lecturer, 4.

CARBONDALE.—GRAND OPERA HOUSE (Dan F. Byrne, manager): Carrie Lewis Repertoire co. April 27 to good business; strong co. ITEM: George C. Denton and Wife joined the Carrie Lewis co. here. Manager Byrne has secured Anthracite Park and expects to have some fine attractions for the Summer season.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Pinafire by local talent 5.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): Flora Stanford co. opened a week's engagement 27; co. very good.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): Emily Banker in Our Flat to light business April 28, very creditable performance. Controv and Fox in O'Flarity's Vacation 30 to light business.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): House dark April 23-30.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Dr. Tracy, temperance Evangelist, April 30-6.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): Father Elliott in a series of lectures drew large audiences week closing April 25. Captain McGregor and Professor St. John in a sword contest drew a small audience 28.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): Tony Farrell in Garry Owen April 29 to fair house.

CORRY.—WEEK'S THEATRE (J. D. Hutchinson, manager): Elie Ellsler April 29 to small business. Shore Acres 29.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): De Haven Comedy co. 4-9.

JOHNSBURGH.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Commencement exercises Johnsburg High School 1; entertainment, local benefit; Public School Library, 2. Coming: Hoyt's A Trip to Chinatown.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): A large audience greeted Margaret Mather in Romeo and Juliet supported by Frederick Paulding and a capable co. April 24. House dark 4-9; Gay Parisians 11. Irving Place Theatre co. 15.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Emily Banker and a co. of excellent players had a fair house and pleased the audience April 25. The programme was the curtain-raiser Comedy and Tragedy, and the bright farce-comedy, Our Flat, with which they made a hit on their previous visit. Weber Dramatic co. week of 4.

RHODE ISLAND.

RIVERPONT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): H. Sawtelle Dramatic co. week of April 27. Rainmakers 5. Ward and Vokes 13.

WESTERVLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The New South had a small but well-pleased audience April 29. ITEM: Walter Ashman was in town May 1 in advance of the Sawtelle Dramatic co.—E. C. Mackay, who was out this season with Killarney, has been visiting friends here for several days.

WOONSOCKET.—OPERA HOUSE (George C. Sweett, manager): Hanlon's Superba April 27, 28 to fair houses. Rainmakers 6 for Manager Sweett's benefit. ITEM: Miss Carro, the Leader in Superba, had a fall of fifteen feet during the first act 27, but fortunately escaped without serious injury.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Paul T. Wilkes, a local professional, and co., opened for a week of repertoire April 27. Mr. Wilkes either owns or pays royalty for every piece produced by him. His support is excellent. Kermis

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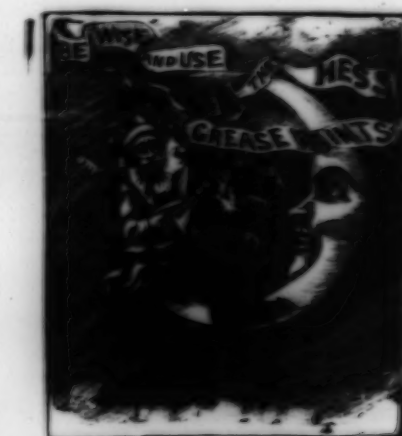
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BAILEY'S HAIR GROWER

May 7, 8, Superior, Wis., 9, St. Paul, Minn., 10-13, Minneapolis 14-16.
JOHN HAYES (Racine, Wis., May 4-9.
JOHN DAVIS (Chicago, Ill., April 20-21, indefinite.
JOHN STAPLETON (Gustave Frohman, mgr.): St. Paul, Minn., 4-9, Minneapolis 11-16, Chicago, Ill., 18-23.
J. K. EMMETT (Newark, N. J., May 4-9.
JOHN HALL (Decatur, Ill., May 4-9.
JOHN HALL (Quebec, Can., April 27-28, indefinite.
KOSKOWSKY (Whitney's Point, N. Y., May 3.
KELLAR THE GREATER (Dudley McAdow, mgr.): Boston, Mass., May 4-9.
LEWIS MORRISON (R. J. Abram, mgr.): Harlem, N. Y., May 4-9.
LYCHON THEATRE (Sharpley's): Topeka, Kans., May 4-9.
LOUIS JAMES (Waggoners and Kemper, mgrs.): St. Louis, Mo., May 4-9.
LANGDON DRAMATIC: Lexington, Va., May 4-9.
LAW OF THE LAND (Walter Sanford, mgr.): Brooklyn, N. Y., May 4-9.
LAND OF THE MIDDLETOWN: New York city, May 4-9.
LORD ROONEY: Middletown, Conn., May 4-9.
MISS BROWN (No. 2): San Francisco, Cal., May 4-9.
M. B. CURTIS: Wichita, Kans., May 4-9.
MONTE CARLO GIRL: Chicago, Ill., May 4-9.
MINNIE LESTER (Charles Rosenbaum, mgr.): Syracuse, N. Y., May 4-9, Troy 11-16, Albany 18-23.
MARGARET MATHER (T. H. French, mgr.): Cleveland, O., May 4-9.
MIDNIGHT BELL (Duncan B. Harrison, mgr.): Washington, D. C., May 4-9.
MISS BROWN (No. 1): Baltimore, Md., May 4-9.
MICHAEL STROGOFF: Philadelphia, Pa., May 4-9.
MARY WILLESLEY (Obee and Wilson, mgrs.): Quincy, Ill., May 4-9, Clinton, Ia., 11-16, Cedar Rapids 18-23, indefinite.
MAY LAVER (Rich and Harris, mgrs.): New York city, May 10-16, indefinite.
MAUDE HILLMAN (W. G. Snelling, mgr.): Bradford, Pa., May 4-9.
NEW DOMINION: Burlington, Ia., May 7.
NEIL BURROUGHS: Detroit, Mich., May 4-6, Toledo, O., 7, Chicago, Ill., 11-16.
NEILL MACKEY (James B. Deicher, mgr.): Fond du Lac, Wis., May 4-9, Appleton 6, Green Bay 7, Menominee 8, Marquette 9, Escanaba 10, Sault Ste. Marie 11, Cheboygan 12, Petoskey 13, Travers City 14, Manistee 15, Bay City 16, Saginaw 17, Lansing 18, Lansing 19, O. May 24.
OLD JUD PRODUCE (Harold Cox, mgr.): Providence, R. I., May 4-9, Boston, Mass., 11-16.
ON ERIN'S SHORES (Mincher and Samuels, mgrs.): Jersey City, N. J., May 4-9, Boston, Mass., 11-16, New York city 18-23.
OLD FARMER (Hoskins, mgr.): Frank S. Davidson, mgr.: Wyoming, Ill., May 5, Toulon 6.
PUPP'HEAD WILSON: Tacoma, Wash., May 7.
RUSA (Rich and Maeder, mgrs.): Keokuk, Ia., May 6, Burlington 9.
RIK'S COMEDIANS: Bristol, Ct., May 4-9.
ROBERT HILLIARD (W. G. Smyth, mgr.): New York city May 4-9.
ROLAND REED (E. B. Jack, mgr.): Sacramento, Cal., May 8, Portland, Ore., 7-9, Seattle, Wash., 11, 12, Vancouver, B. C., 13, Victoria 14, 15, Tacoma Wash., 16, Spokane 18, Helena, Mont., 20, Butte City 21-23.
ROBERT SHERRMAN: Montgomery City, Mo., May 4-9.
RAILROAD TICKET: Billings, Mont., May 25, Miles city 6, Glendive 7, Mandan, N. D., 8, Fargo 9.
RUBY LAFAYETTE: Grapevine, Tex., May 5, Alvarado 6, Midlothian 7, Mansfield 18, Iowa 9.
SARAH BERNHARDT: Chicago, Ill., May 4-9.
SHAW'S COMEDIANS: Washington, D. C., April 27-28, indefinite.
SIDE TRACKED (W. O. Edmunds, mgr): Toledo, O., May 5, 6, Cleveland 11-16, Detroit, Mich., 17-23.
SACKETT FORSTER: Toledo, O., April 28-May 9.
STUART ROSSON (W. R. Hayden, mgr.): Rockford, Ill., May 5, Racine, Wis., 6, Milwaukee 7-9, Detroit, Mich., 11-13, Grand Rapids 14, East Saginaw 15, Bay City 16, Port Huron 18, London, Ont., 19, Hamilton 20, Toronto 21-23.
SMOKE ACRES (William B. Gross, mgr.): Findlay, O., May 8, Fortoria 6, Tiffin 7, Fremont 8, Sandusky 9, Mansfield 11, Newark 12, Zanesville 13, Canton 14, Youngstown 15, Warren 16, Franklin, Pa., 18, Titusville 19, Corty 20, Erie 21, Butler 22, Jeannette 23.
SAWTELLE DRAMATIC: New London, Conn., May 5, Westerley, R. I., 7-9.
SOUTH BRONX THE WAR: St. Paul, Minn., May 4-9.
THOROUGHSHED (Charles Frohman, mgr.): New York city, April 13-23, indefinite.
THE KODAK (Ferd Noss, mgr.): Rochester, N. Y., May 4-9.
THOMAS KRINE (S. F. Kingston, mgr.): Toledo, O., May 8, 9, Cleveland 7-9, Warren 11, Corning, N. Y., 12, Ithaca 13, Auburn 14, Syracuse 15, 16.
TONY FARRELL: Pittsburg, Pa., May 4-9.
THE RIVALS: Hartford, Ct., May 5, New Haven 6, Brooklyn, N. Y., 7, Philadelphia, Pa., 8, Washington, D. C., 9.
TRILBY (Australian, William A. Brady, mgr.): Melbourne April 4-23, indefinite.
THE GREAT DIAMOND ROBBERY (Palmer and McKee, mgrs.): Buffalo, N. Y., May 4-9, Chicago, Ill., 17-18, indefinite.
THE SPORTING DOG: Boston, Mass., April 27-May 22.
TRILBY (No. 1; A. M. Palmer, mgr.): New York city May 4-9.
TOO MUCH JOHNSON (Charles Frohman, mgr.): New York city May 4-23, indefinite.
THE OLD HOMESTEAD (E. A. McFarland, mgr.): Chelsea, Mass., May 5, Waltham 6, Brockton 7, Worcester 8, 9, Attleboro 11, Taunton 12, Fall River 13, Providence, R. I., 14-16, Westerly 18, New London, Ct., 19, Norwich 20, Middletown 21, New Britain 22, Hartford 23.
THE IDEALS (Himmelman's): Long Branch, N. J., May 4-9, Atlantic City 11-16.
THE MERRY MARKS (Robert Lock and West, mgrs.): Easton, Pa., May 4-9, Bethlehem 11-16.
TRIP TO CRINATOWN (Australian, Julian Mitchell, mgr.): Salt Lake City, Utah, May 7, 8, Ogden 9, Fresno, Cal., 11, Santa Barbara 12, San Diego 13, Los Angeles 14-16, San Francisco, 18-23.
UNCLE TOM'S CABIN: Salt Lake and Martin, mgrs.: Chicago, Ill., April 28-May 9.
VILLAGE POSTMASTER: New York city, April 13-23, indefinite.
VAN DYKE AND EATON (H. W. Van Dyke, mgr.): Topeka, Kans., May 4-16, Winona, Minn., 18-20.
VINCENT-STREETER: Flint, Mich., May 4-9.
WARD AND VOKES: New Bedford, Mass., May 5, Milford 6, Portsmouth, N. H., 7, Lawrence 8, Lacrosse 9.
WATTE COMEDY (Eastern, N. C. Bradley, mgr.): Poughkeepsie, N. Y., April 27-May 9.
WILLIAM BARRY: Detroit, Mich., May 11-16.
WILLIAM ECKOLS: Griggsville, Ill., May 4-9.
WILSON DRAMATIC: Hattisburg, Pa., May 4-9.
WILSON DRAMATIC: Hattisburg, Pa., May 4-9.
WIFE FOR WIFE: Pittston, Pa., May 5, 6, Freehold 7-9, Binghamton, N. Y., 11-16.
WESTON'S COMEDIANS: Alton, Ill., May 4-9.
WRIGHT HUNTINGTON STOCK (Branch O'Brien, mgr.): Warren, Pa., May 4-9, Franklin 11-16, Oil City 18-23.
WICKLOW POSTMAN: St. Paul, Minn., May 3-6, Minneapolis 10-14, St. Louis, Mo., 18-23.
WORLD AGAINST HER (Agnes Wainwright, mgr.): Toledo, O., May 4-9, New York city 11-16.
OPERA AND EXTRAVAGANZA.
AN ARTIST'S MODEL (A. L. Levi, mgr.): Baltimore, Md., May 8, 6, Wilmington, Del., 7, Trenton, N. J., 8, Newark 9.
CASLE SQUARE OPERA: Boston, Mass., indefinite.
CANADIAN JUBILEE SINGERS: Adams, N. Y., May 5, Watertown 6, 7, Canthage 8, Philadelphia 9, 10, Antwerp 11, Gouverneur 12.
DELLA FOX (Nat Roth, mgr.): Philadelphia, Pa., May 4-9, Washington, D. C., 11-16, New York city 18-23.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Detroit, Mich., May 4-9.
DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city—indefinite.
EXCURSION, Ja., (E. E. Rice, mgr.): Philadelphia, Pa., April 27-May 9.
FRANCIS WILSON (A. H. Canby, mgr.): Harlem, N. Y., April 27-May 9.
GILMORE'S BAND: Philadelphia, Pa., May 13-14.
HINCH OPERA: Philadelphia, Pa., May 4-9.
KIMBALL OPERA: Chicago, Ill., May 4-9.
KORMAN'S CONCERT: Whitney's Point, N. Y., May 5, 6, Creed 7, 8.
LITTLE CHRISTOPHER: Philadelphia, Pa., May 4-9.
LADY SLAVE: New York city—indefinite.
LILLIAN RUSSELL: Philadelphia, Pa., May 11-16.
MISS PHILADELPHIA (Tyler and Atkins, mgrs.): Philadelphia, Pa.—indefinite.

SOUZA'S BAND (D. Blakely, mgr.): Salem, Mass., May 5, Lewiston, Me., 6, Bangor 7, Rockland 8, Portland 9, Boston, Mass., 10, New Bedford 11, Fall River 12, Providence, R. I., 13, New Haven, Conn., 14, Philadelphia, Pa., 15, 16, Atlantic City, N. J., 17, West Chester, Pa., 18, March Creek 19.
SINRAE: Butte, Mont., May 5, 6.
SUPREMA (HAMILTON'S): Leominster, Mass., May 5, Manchester, N. H., 6, 7, Haverhill, Mass., 8, 9, Seidl Orchestra: Cleveland, O., May 5, Milwaukee Wis., 6, St. Paul, Minn., 7, Minneapolis 8, Omaha, Neb., 9.
TOMPKINS' BLACK CROOK (U. D. Newell, mgr.): Portland, Me., May 5, Lewiston 6, Augusta 7, Bangor 8.
TAVARY OPERA: Rochester, N. Y., May 5.
TWELVE TEMPTATIONS (Charles H. Yale, mgr.): Chicago, Ill., May 4-9.
WHITE CROOK: New York city May 4-9.
WINTERFELD.
BILLY PRICE: Two Rivers, Wis., May 6, Manitowoc 7, Sheboygan 8, Plymouth 9, Fond du Lac 10, Darkest America (Will A. Junker, mgr.): Ottawa, Ont., May 5, Smith Falls 6, Perth 7, Peterboro 8, Belleville 9, Toronto 11-16.
MI HENRY'S MINSTRELS: Bloomington, Ill., May 5, Lincoln 6, Springfield 7, Jacksonville 8, Alton 9, St. Louis, Mo., 10-16.
PRINCE AND WEST: San Francisco, Cal., May 4-16.
FAUDEVILLE.
BOB ROBINSON: Allen, W. Va., May 5, 6, Sherley 7, 8, Bull Fighter (Sam T. Jack, mgr.): Washington, D. C., May 4-9.
CITY CLUE: New York city May 4-9.
CYRUS VAUDEVILLE: Albany, N. Y., May 4-9.
FLYNN AND SHERRIDAN'S BIG SENSATION: Boston, Mass., May 4-9.
FRENCH FOLLY: Providence, R. I., May 4-9.
GUS HILL'S NOVELTIES: Chicago, Ill., May 4-16, Detroit, Mich., 18-23.
GOLDEN CROOK: Philadelphia, Pa., April 6-23, indefinite.
HARRY MORRIS ENTERTAINERS: Boston, Mass., May 4-9, Philadelphia, Pa., 11-16, Brooklyn, N. Y., 18-23.
IRWIN BROTHERS: Louisville, Ky., May 4-9.
JOHN W. ISHAM'S OCTOBER: Newark, N. J., May 4-9.
LONDON GAIETY GIRLS (John A. Flynn, mgr.): Washington, D. C., May 4-9, Baltimore, Md., 11-16.
LONDON SPORTS: Hoboken, N. J., May 4-9, Paterson 11-16, Brooklyn, N. Y., 18-23.
LYNCH & SPECIALTY: Wapping Falls, N. Y., May 5, Fishkill 6.
McHENRY'S ENGLISH SWILLS: Philadelphia, Pa., May 4-9.
MANHATTAN COMEDY FOUR (Al Shean, mgr.): New York city May 4-16.
NEW YORK STARS (Gus Hill, mgr.): Boston, Mass., April 27-May 9, Montreal, Can., 11-16, Toronto 18-23.
NIGHT OWLS: Brooklyn, N. Y., May 4-9.
NASHVILLE STUDENTS: Deadwood, S. D., May 22, Lead City 23.
TONY PASTOR: Chicago, Ill., May 4-21.
TRANS-ATLANTIC VAUDEVILLE: Des Moines, Ia., May 4-9.
WATSON SISTERS: Buffalo, N. Y., May 4-9, Pittsburg, Pa., 11-16.
ZERO: New York city May 4-16, Boston, Mass., 18-23.
MISCELLANEOUS.
ALBANI (Magician): Philadelphia, Pa., May 18-23.
BILLY BARLOW BURTON CIRCUS: St. Jo., Tex., May 5, Hocona 6, Ryan, I. T., 7, Comanche 8, Duncan 9.
BUFFALO BILL'S CIRCUS: Marshall, Ill., May 5, Brazil, Ind., 6, Arcola, Ill., 7, Paris 8, Rosedale, Ind., 9, Crawfordsville 11, Logansport 12, South Bend 13.
LEES, HYPNOTISTS (F. R. Lehman, mgr.): Chicago, N. Y., May 5, 6, Schenectady 11-16, Rochester 18-23.
LINSON GRAVES: Kansas City, Mo., April 6-23, indefinite.
Mrs. TOM THUMB: Brooklyn, N. Y., May 4-9.
RIVARD (violinist): Oakland, Cal., May 5, Sacramento 6, Stockton 7, Fresno 8, San Diego 11, San Bernardino 12, Riverside 13, Los Angeles 15, 16, San Francisco 19-22.
MOZART'S MYSTERIES: Pittston, Pa., May 4-6.
RINGLING BROTHERS: Toledo, O., May 5.
ROBT. G. INGLETON: Des Moines, Ia., May 6.
SUN BROS.: Toledo, O., May 9.
SHEDMAN'S: Oxford, Md., May 4-8.
SMITH-GORTON: Mottville, N. Y., May 5, Shortsville 6, 7, East Bloomsburg 8, 9, Lima 11, 12, Central Square 15, 16, Ellensburg 20, 21, Belleville 22, 23.
THE BALDWIN: Pittsburg, Pa., May 4-9.
THE SAGES (Hypnotists, Thomas F. Adkin, mgr.): Reading, Pa., May 4-9, Allentown 11-16, Scranton 18-23.
WALLACE: Leadville, Col., May 3.
ARENA.
CLARKSBURG, W. VA.—Buffalo Bill's Wild West April 28, attendance at afternoon performance, 8,000, night, 7,000, fully up to expectations. John Franz, a rough rider, was thrown from a bucking pony at the afternoon performance and had his right arm broken.
EFFINGHAM, ILL.—La Pearls Circus 4.
FRANKFORD, IND.—Ringling Brothers' Circus appears by Forepaugh and Sells Brothers 28.
NEW CASTLE, PA.—Walter L. Main's Circus gave good performance to big business April 29, the capacity of the tent being tested at the evening performance.
CLEVELAND, O.—The John Robinson-Franklin Brothers Show April 28 drew large crowds.
LAPORTE, IND.—Ringling Brothers' Circus 4.
PLAINFIELD, N. J.—Barnum and Bailey 6, Hunting's 23.
PEORIA, ILL.—Ringling Brothers' Circus 18, Buffalo Bill's Wild West 28.
STANTON, VA.—Hunting's Circus to good business April 21, 22. Best ring performance seen here for several years.
MIDDLETOWN, CONN.—Barnum and Bailey's Circus appears here 12.
GALLIPOLIS, O.—McCormick Brothers' Circus opens here 5, 6.
OWENSHORO, KY.—Buffalo Bill's Wild West Show appears 15.
CLINTON, ILL.—La Pearl's Circus gave a fair performance to good business April 23.
ASPEN, COL.—Great Syndicate Shows 7, Great Wallace Shows 9.
HAGERSTOWN, MD.—Robert Hunting's Railroad Show drew large crowds April 27, 28.
ONEIDA, N. Y.—Sawtelle Circus 12.
DAYTON, O.—Adam Forepaugh and Sells Brothers to only fair business April 25. Although only the fourth stand, the performance went with a smoothness which was commendable. The programme is replete with good features and is first-class.
STUBENVILLE, O.—Forepaugh and Sells Brothers' Circus 14.
YOUNGSTOWN, O.—Walter L. Main's Circus 2.
ERIE, PA.—Walter Main's Circus will exhibit 9.
DOVER, N. J.—Washington's Circus 9.
CUMBERLAND, MD.—Buffalo Bill's Wild West Show gave an exhibition of a high character to a very large audience April 27.
BEAVER FALLS, PA.—Walter L. Main's Circus comes 1.
IRON TOWN, O.—Buffalo Bill's Wild West Show 1.
RACINE, WIS.—Marion and Costello, a medium-sized tent show and circus, opens here 5, 6.
WANTED.
 Position as First Singer with N. J. Quartette. Can do Solo work also. Address M. P. O. Box 95, PORTSMOUTH, OHIO.

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CHARLES H. HOPPER
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CHIMMIE FADDEN
 Playing to Crowded Houses at Every Performance.
 SEATS NOW SELLING 3 WEEKS IN ADVANCE.
GARRICK THEATRE 35th St. near Broadway.
 RICHARD MANSFIELD, Lessee.
 CHARLES FROHMAN, Manager.
3d Week.
ONE CONTINUOUS RUN OF SURPRISES.
 Relucting Comedy
THOROUGHBORED
 By Ralph Lumley.
 Management Charles Frohman.
Matinee Saturdays Only.
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 MANAGER, MR. T. H. FRENCH
 Handsomest and Safest Theatre in the World.
 Crowds at each performance to hear
EL CAPITAN
 by John Philip Sousa and Charles Klein.
 The Greatest of all Comic Opera Successes
 A Spectacle of Sumptuous Splendor, Presented by
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 Evenings at 8:15. Matinee Saturday at 2.
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 Twenty-fourth Street, near Broadway.
 HOYT AND MCKEE, Managers.
 FOURTH MONTH AND LAST WEEK
HOYT'S
 Ev'ngs 8:20. Mat. Sat. 2:15. Musical Farce.
A BLACK SHEEP
EMPIRE THEATRE BROADWAY AND 40TH ST.
 EVENINGS 8:15. MATINEE at 2.
 SATURDAY MATINEE.
CHARLES F. FROHMAN'S COMEDY SUCCESS
 By William Gillette.
TOO MUCH JOHNSON
 With WILLIAM GILLETTE
 Original successful cast.
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 PLAYING TO CROWDED HOUSES.
 Fifth Week of Continued Success.
 The Jolliest Farce Comedy.
HIS ABSENT BOY
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 In his marvelous entertainment, and
ADELAIDE HERRMANN'S Spectacular Dances.
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 SEVENTH MONTH OF BELASCO'S PLAY
The Heart of Maryland
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 AUGUSTUS PITOU, Lessee and Manager.
 5th Avenue and 43d Street.
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 FIRST TIME AT POPULAR PRICES.
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ANDREW MACK IN **MYLES ABRON**

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B. F. KEITH'S NEW UNION SQUARE THEATRE
 E. F. ALGER, General Manager.
 J. AUSTIN FRYER, Resident Manager.
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CONTINUOUS PERFORMANCE.
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KOSTER & BIAL'S MUSIC 34TH ST.
 FIRST EXHIBITION IN THE WORLD OF
EDISON'S LATEST MARVEL.
THE VITASCOPE.
CHEVALIER.
 Evenings, 8:15. Saturday Matinee, 2:15.
PASTOR'S Continuous Performances.
 18th St. near 3d Ave.
 Seats 75c. and \$1.00. 12:30 to 11 P. M.
 Come any time. Remain as long as you wish.
 The Rays in a new act, Cooke and Clinton, lady shooters, Lawrence and Harrington, Lulu Theis, Baldwin and Daly, Ida Russell, Butt Sisters, Farley and Welch, Boyle and Graham, Mr. and Mrs. Add Ryman, Charotte Ray, two Kilds, Jack Talbot, two Carles.
BROOKLYN THEATRES.
PARK THEATRE THIS WEEK
 A. M. Palmer and Edwin Knowles, Lessees and Mgrs
THE LAW OF THE LAND
 Next Week—EFFIE ELLSNER.
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 The Leading and the Elite Theatre of Brooklyn.
 COL. W. E. and W. L. SINN, Proprietors.
 This week Matinees Wednesday and Saturday.
MR. JOHN HARE
 in A PAIR OF SPECTACLES
COLUMBIA THEATRE
 DANIEL FROHMAN & AL HAYMAN, Props.
 HARRY MANN, Manager.
 This week, Wednesday and Saturday Matinee, Charles Frohman's Empire Theatre Co.,
BOHEMIA
 Next week—E. H. SOTHERN.
HOBOKEN THEATRE.
LYRIC THEATRE Hoboken, N. J.
 GEORGE HARTZ, Manager.
 ONE WEEK—Commencing Monday, May 4.
 Wednesday Matinee Saturday
EMILY BANCKER
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OUR FLAT
E. W. KRACKOWIZER
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 Sherman Brown, Mgr. 91-92-93
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LILY B. SINCLAIR
 Leading Soubrette Lost in New York last season.
 At Liberty after May 24. Address MIRROR.
 The WORLD AGAINST HER People's WALLACE VILLA MAY 11 HER

AT THE THEATRES.

Abbey's—Godefrui and Yolande.

Play of medieval times in one act by Laurence Irving. Produced May 4.

Philippe, King of France.....	Mr. Percival
The Archbishop.....	S. Lacy
Sir Sagrarmour.....	Ben Webster
A Doctor.....	F. Cooper
Godefrui.....	S. Valentine
A Franciscan.....	F. Tyars
A porter.....	G. F. Black
A king's officer.....	G. Taylor
A chamberlain.....	L. Helms
Megard.....	Mary Korke
Lisette.....	R. Epinosa
Nicolas.....	Julia Arthur
Isabelle.....	Alma Craig
Christin.....	Miss Foster
Elaine.....	May Whitty
Irene.....	May Manders
Yolande.....	Ellen Terry

The decadent influence of the young school of English and French writers is strongly apparent in Godefrui and Yolande, the one-act play by Laurence Irving, which was here seen at Abbey's last night for the first time. Only the mind of youth would revel in the exploiting of such a theme as the play expounds. Young Irving is palpably bound in willing chains to the post that Materlinck has planted. To strike a note of error, to thrill, to revolt—this, according to the decadents, is the highest achievement of the dramatist's art. And there is no artistic method like the iterative:

"Etes-vous la Princesse Maleine?"
 "Je suis la Princesse Maleine."
 "Vous-êtes la Princesse Maleine."
 "Je suis la Princesse Maleine."
 "Quoi?"
 "Je suis la Princesse Maleine."

Ah, the joy of iteration! How simple! How dramatic! Materlinck is the modern Shakespeare; and no embryonic dramatist can hope for escape from philistinism who does not servilely and humbly follow in the footsteps of the great master of *la nouvelle école*.

Young Irving has tried to go Materlinck one better. Yolande, a beautiful courtesan, is awaiting the coming of a doctor for whom she sent her clerk, Godefrui. He loves her passionately, and on his return with the doctor Godefrui finds his blind mother and sister awaiting him. The doctor tells Yolande in ambiguous words that her condition is serious. Godefrui confesses to his mother his love for the courtesan and the old blind woman begs her to break the spell which is weaving about him.

To the court of Yolande come Philippe le Bel, King of France, the archbishop, his brother, and Sir Sagrarmour, a young paladin. They discover that Yolande is an incipient leper, and amid a scene of confusion and excitement, the archbishop anathematizes her. She is shunned by all her people save Godefrui who, steadfast in his love, remains her only support. He turns upon the people and in an impassioned outburst espouses her cause, and they too leave the palace to join the leprosy throng without.

In spite of the unpleasantness of this theme Mr. Irving has treated it with strength and skill, and it is not wanting either in dramatic effect or impressiveness. The climax is supremely pathetic and moving. The nobility of Godefrui—the self-sacrifice, devotion and courage—is the saving grace of the piece, the one thing that prevents it from becoming revolting.

The dialogue is more medieval in form than in spirit. The text is not the work of one of poetic power but rather of one who understands and knows how to employ the tricks of stage craft. The distant chorus of lepers, crying in an undertone "unclean!" is a touch of dramatic effect remarkably fine in its way.

Miss Terry was a picturesque Yolande, lacking, however, in vocal clearness and variety of expression. The weakening of the courtesan's soul was admirably portrayed. Mr. Cooper, who is always correct and cold, read Godefrui's lines finely, although he was wanting in fervor and passion. The Doctor was well played by Mr. Valentine, and the other parts were in capable hands.

Irving appeared after the new curtain-raiser as Lescaurus and Dubosc in The Lyons Mail. He received the heartiest of welcomes and his superb dual performance was enjoyed to the full by the large audience present. Macbeth will be played the rest of the week, except on Friday, when The Merchant of Venice will be given, and Saturday night when Irving will be seen as Louis XI.

Academy.—After Dark.

Drama in five acts by Dion Boucicault. Revised April 25.

Old Tom.....	William A. Brady
Sir George Medhurst.....	Ross O'Neal
Gordon Chumley.....	E. R. Mawson
Daisy Morris.....	Dore Davidson
Chandos Bellingham.....	Harold Kirkland
Forster.....	C. A. Ferguson
Anna Jack.....	John Lane
The Surge.....	S. C. Stevens
Far Dealer.....	Charles Grey
Gambler.....	E. H. Bender
Policeman.....	C. B. Ross
Peter Small.....	Sadie Price
Crumpets.....	Milton Shen
Eliza.....	Marie Rene
Rose Edgerton.....	Helen Robertson
Maid at the laces.....	Lizzie Murtha

The name of Dion Boucicault is still one to conjure with. The wizard himself has paid his debt of nature and his wand lies buried with him; but the products of his magic are still potent, else why was the Academy packed from pit to dome last Tuesday night on the mere announcement of a "revival of Dion Boucicault's After Dark for a limited engagement only." And if proof were needed of the potency of Boucicault's art, one had only to take a hasty glance at the wrapt faces everywhere. The people who sat in the orchestra were as demonstrative and appreciative as those who fringed the gallery rail.

After Dark is a play of intense interest. Its story is engrossing, its characterization vital, its dialogue terse and apt. The playwright's sure and strong hand is everywhere apparent. There is a wealth of invention that would vitalize a half dozen modern plays of the sort. There is as much psychology as a melodrama of the kind can safely hold. Old Tom is a character study that any novelist of this generation might be proud of.

At the Academy, the other night, the play was revived in a praiseworthy manner that reflected great credit on the zeal and energy of Manager Brady. For the scene on the Thames there was a tank of real water, that, perhaps, lent a greater degree of verisimilitude to the stage picture. In the music hall scene the redoubtable Maggie Cline appeared in two Irish lullabys, and Al Wilson, the German humorist, told some of his quaint stories with their usual irresistible effect. A stirring bout was another interpolated attraction that threatened to break the spell of romance exerted by the play itself. It was not because, but rather in spite of these added attractions that the play kept the audience interested.

The staging was, on the whole, good, save in the London Bridge scene, which directly opposed the author's ideas. As Boucicault planned this scene, it showed the stone piers beneath the

arches of the bridge, where the waifs of London used to congregate to spend the night. If memories of Pickwick are not astray, it was in just such lodgings that Samuel Weller passed his nights of early childhood. This scene, as originated by Boucicault, was as much in the Dickens spirit as if the author of Pickwick had himself conceived it. As presented the other night, it was misconceived and misrepresented.

The principal role of Old Tom was played by Mr. Brady, who surprised even his most enthusiastic admirers by the quiet, restrained and effective way in which he depicted the character. Without the slightest exaggeration or over-emphasis, he developed the many strong points of the author's creation, and the tumult of applause that greeted his every entrance upon the stage showed that the audience was keenly in sympathy with the sincerity of his artistic methods.

As Chandos Bellingham, Hardee Kirkland acted earnestly and convincingly. The Dicky Morris of Doré Davidson was in the broad spirit of caricature, but caricature in the direction of truth. E. R. Mawson as Gordon Chumley was notably intelligent and painstaking, and the George Medhurst of Ross O'Neal possessed commendable spirit and force. The much suffering heroine, Eliza, was sympathetically and picturesquely played by Marie Rene, and Helen Robertson's Rose was a graceful and pleasing bit of naturalistic acting.

After Dark will hold the boards of the Academy for the remainder of the week. It is a production well worth seeing.

Empire.—Too Much Johnson.

William Gillette opened an engagement at the Empire Theatre last evening in his own play of Too Much Johnson, which had such a long run at the Standard Theatre when originally presented in New York.

Mr. Gillette as Augustus Billings, was humorously nonchalant as ever in the ludicrous predicaments in which he became entangled. If plausible mendacity can be classed as a fine art, then Mr. Augustus Billings as impersonated by the author-actor deserves to rank as a past master.

Kate Meek was capital as Billings' mother-in-law, and Maud Haslam was seen to advantage in the role of Billings' wife.

Ralph Delmore repeated his successful impersonation of the genuine Johnson, and Charles J. Bell was the fiery Frenchman, Leon Dathis.

The part of Leonora Faddish was ably acted by Anna Belmont. W. Hull Crosby was unnecessarily theatrical as Henry Macintosh.

The cast also included Samuel Reed, Robert Hickman, Benjamin Hendricks, Thomas Benjamin and J. F. Rickard.

Grand Opera House.—Tribly.

That a considerable number of New Yorkers have not seen Tribly yet, or that they desire to enjoy it again, was made manifest by the enormous audiences that witnessed it at the Grand Opera House last night. Mr. Palmer's company presented the piece with excellent effect. William Lackaye continues to appear as Svengali, and his work shows no deterioration. Blanche Walsh, as Tribly, gave her usual excellent impersonation of the role.

Charles Reigle as Taffy, John Glendenning as the Laird, Alfred Fleckman as Little Billee, and Robert Paton Gibbs as Gecko, continues up to the high standard originally set.

At Other Houses.

PALMER'S.—Hermann the Great continues to amuse the big crowds that flock to this house to see his wonderful performance of mystery and magic.

CAMP.—This is the last week but one of The Lady Slave, but the size of the audiences give little indication that its popularity is on the wane.

COLUMBUS.—Morrison's Faust began a week's engagement last night to an audience that seemed thoroughly satisfied with the performance.

HARLEM OPERA HOUSE.—Robert Hilliard faced a large audience last night and repeated his spirited and effective impersonation of Dick Swift in the amusing farcical comedy, Lost—24 Hours. This is the first time the play has been seen in New York since its run at Hoyt's Theatre. Daisy Dixon, who returned to the cast last night, duplicated her early success as the volatile and quickwitted little housemaid.

HOYT'S.—The long and successful run of A Black Sheep will come to an end this week, with every prospect of the company playing to crowded houses until the last evening.

GARDEN.—That jolly farce-comedy, His Abent Boy, seems to be pleasing the large audiences that nightly attend it.

BROADWAY.—El Capitan and De Wolf Hopper continue to attract audiences which, from a box-office point of view and every other view point, must be extremely satisfactory.

IRVING PLACE.—The season at this theatre came to an end Saturday evening in the presence of an audience which packed the house to the doors.

FOURTEENTH STREET.—This is the last week of The Village Postmaster, which has had a short but successful run. Denman Thompson and George W. Ryer's new play, Sunshine of Paradise Alley, with Julia King in the leading role will be the next attraction.

STANDARD.—Charles H. Ross has begun the seventeenth week of Chimie Faddish, with little indication so far of a diminishing business. Chimie will continue for one more week and then the engagement terminates.

GARRICK.—Thoroughbred, which continues as the attraction at the Garrick, is drawing large audiences and will round out a very successful season at this house.

PEOPLE'S.—The Land of the Midnight Sun is the attraction at this house for the week.

AMERICAN.—Andrew Mack's three weeks' engagement at the American Theatre has proved so successful that it will probably extend over another week. Mr. Mack has out-of-town contracts to fulfil, but if they can be satisfactorily cancelled, he will remain to delight the West Siders with his songs and ballads for a week longer. If not, the American will be closed preparatory to the Spring opera season.

HERALD SQUARE.—The Heart of Maryland began its twenty-ninth and last week last night, the two hundred and thirteenth performance being signalled by the appearance of Herbert Keley as Colonel Alan Kendrick, the part heretofore played by Maurice Barrymore. It was Mr. Keley's first performance in many years outside the influence of the Lyceum Theatre, and several of his former associates in the Lyceum company were present to give him an encouraging hand. As Col. Kendrick Mr. Keley gave a consistent, sincere characterization, his handsome presence aiding materially in the success he achieved. John E. Kellard, Cyril Scott and Mrs. Leslie Carter repeated their now historic triumphs in the other leading parts.

BROOKLYN THEATRES.

Columbia.—Bohemia.

Charles Frohman's Empire Theatre stock company, direct from New York, opened to a large house on Monday evening in Clyde Fitch's play, Bohemia. The production was identical with that given in the Metropolis, and the realization of this fact undoubtedly added to the enjoyment of the play by the fashionable audience. Henry Miller, Viola Allen, J. E. Dodson, William Faversham, E. Y. Backus, W. H. Crompton, Elsie De Wolfe, May Robson, and the other members of the company played with their usual care, and the result was highly gratifying. Next week Southern in The Prisoner of Zenda.

Montauk.—A Pair of Spectacles.

John Hare, who made a substantial hit when

he was here a few months ago, was warmly welcomed by a house full of his admirers on Monday evening. The plays presented were A Pair of Spectacles and Old Cronies, in which Mr. Hare made his biggest successes on his former visit. It is needless to remark that the audience spent a pleasant evening, and that the delightful art of Mr. Hare was appreciated to the utmost. Applause and curtain calls were the order of the evening, and Mr. Hare's last week in America was begun most auspiciously. The supporting column was excellent. Next week, The Strange Adventures of Miss Brown.

Park.—The Law of the Land.

Walter Sanford's company presented The Law of the Land here on Monday evening to a well-filled house. The spectators were evidently lovers of melodrama, as the thrilling situations and strong acting brought lots of applause. The comedy scenes also went well and laughs were frequent while the comedians held the boards.

Notes.

Augustus Thomas' Alabama, with a strong cast, is at the Bijou.

William T. Grover and Edward Trail, business manager and treasurer of Colonel Sinn's Montauk Theatre, will be tendered a benefit at the Montauk on Monday evening, May 11.

The supplementary Spring season began at the Park last evening. The prices have been reduced, but the standard of attractions will be the same as during the regular season.

Hard times, the cause of the early closing and disbandment of many attractions, leaves the Eastern district with few theatrical entertainments this week. At the American, the regular stock company with N. S. Wood at the head is appearing to fair houses. At the last moment Manager Johnston of the Empire secured a vaudeville company to fill in the week. The Diamond Breaker, which was to have held the boards last week, failed to appear, having disbanded the previous week. The Gaiety closed its regular season a week ago, and now the Amphion takes a week off. The house will, however, reopen next week with the Whitney Opera company in Rob Roy, with Juliette Corden, Lizzie Macnichol, Anna O'Keefe, William Pruett and others in their original roles.

THE WILKIE CLOSING IN HALIFAX.

The Hubert Wilkie Opera company closed a season of less than three weeks in Halifax last Tuesday.

John McGhie, who had been engaged as musical director of the organization, makes the following statement to THE MIRROR: "The backer and manager of the company, W. S. Harkins, brought thirty-five people from New York for a guaranteed season. He assured us our salaries for a definite period. But from the very start the company was directed in an irresponsible manner. Business was fair during the first week. Then our comedian, Douglas Flint, went off on a prolonged spree and a chorus man had to be substituted in his part. This of course killed all hopes of a prosperous season. When Flint had sobered sufficiently he was removed to a hospital. But he broke out of the place and again made the welkin ring. Soon after we were forced to close.

"Now here is my complaint, and it voices the sentiment of two-thirds of the company. Flint deserves, first of all, to be exposed, as at the beginning he imperiled our chances and took the bread and butter out of the mouths of a score and a half of his fellows. But Harkins is equally to blame. He assured us our money for a stipulated season, but when business dropped to nothing through Flint's action it became evident that Harkins had deceived us and had no resources whatever."

Hubert Wilkie made a statement to a MIRROR man last Saturday which corresponds with that of Mr. McGhie so far as the prolonged spree of Douglas Flint is concerned, but absolves Manager Harkins from all blame in the matter.

"Mr. Harkins," said Mr. Wilkie, "is an honorable man. He has taken a company to Halifax for a summer season for some years, and has always met with success. When Flint's drunkenness ruined our season in Halifax, Mr. Harkins went on to arrange for the company's appearance in St. John, but found that the St. John papers had published such damaging accounts of our performances that it would be impossible to continue the tour.

Although I have not been paid for my services, I don't hesitate to say that under the circumstances Mr. Harkins had no alternative but to close the season. I was, of course, in no way responsible financially, but in order to help the company out I induced the directors to give us free use of the theatre last Monday (April 27). We appeared in La Perichole, and the money taken in was distributed among the company. After that I returned to New York."

LACKAYE'S NEXT NEW PART.

Dr. Belgraff, the next new character to be originated by Wiltor Lackaye, is a hypnotist of the same powers as Monsieur Svengali. The play is by Charles Klein, author of El Capitan.

The play tells the story of a hypnotist who uses his gift to conceal a murder which he has committed. Remorse seizes him and he acquires the liquor habit. Weakened by dissipation he loses his hypnotic power and his secret is revealed. He swallows poison rather than pay the penalty of his crime.

Mr. Lackaye builds high hopes on the play and says he feels sure that it will create a sensation. Possibly it may be given a trial production before the close of the season, but it will not be brought to New York till its calibre has been fully tested.

HEART OF MARYLAND'S LAST WEEK.

The Heart of Maryland is in its last week at the Herald Square. Manager Fleiman had hoped to continue the play for a week or two longer, as its business during the past ten days has been evenly large. For the sake of Mrs. Carter, who stands sadly in need of a rest, the play will conclude its phenomenal run on Saturday night. For six months, six nights each week and a matinee, Mrs. Carter has swung from the clapper of the big property bell in the mimic tower. This feat is much more than people sitting in the front might imagine. So on Sunday night Mrs. Carter is going to flee New York, the theatre and all in door lie. She is going to enjoy a long rest of four months in the virtual heart of Maryland.

A DINNER ON THE SOUND.

The members of William A. Brady's New South company tendered a farewell dinner to Manager Sam Thall on board the steamer *Orinoco* on Sunday evening en route to New York. In the party were Roselle Knott, Louise Galloway, Annie Haines, Fanny Jackson, James M. Brophy, Sidney Wilmer, Eric Blair Collins, Milton Lipman and J. H. Davies.

MR. WALKER'S TWO NEW THEATRES.

George H. Walker, of the firm of Riggsby and Walker, the popular managers of San Antonio, Texas, telegraphed to THE MIRROR yesterday that he had just had ground broken for a new theatre to cost \$100,000 at Austin. He has also secured a lease of the theatre at El Paso. Managers of traveling attractions who know Mr. Walker will be glad to learn that he is extending his interests.

COLONEL COCKERILL'S REMAINS.

The remains of Colonel John Cockerill are expected to arrive in this city on or about May 10. The committee appointed by the New York Lodge of Elks to care for the remains comprises: J. J. Armstrong, Charles Gessinger, Thomas Brogan, George W. Ryer and Colonel T. Allston Brown.

THE CASINO ROOF-GARDEN.

John W. Hamilton and Company, who are to direct the American Theatre roof garden, have also arranged to manage the roof entertainment of the Casino this Summer.

NOTES OF CLOSINGS.

Thomas Q. Seabrooke, New York, May 2.
 For Fair Virginia, Jersey City, May 4.
 The White Slave, New York, May 2.
 The War of Wealth, Harlem, May 2.
 A Thoroughbred, Altoona, Pa., April 25.
 The Bostonians, Harlem, May 30.
 The Two Escutcheons, Baltimore, May 2.
 Ella Cameron, St. Thomas, Can., April 26.
 Clay Clement, Peoria, Ill., May 11.
 Creston Clarke, Philadelphia, May 2.
 The Dazzler, Holyoke, Mass., May 2.
 Dumont's Minstrels, Philadelphia, May 2.
 Excelsior, Jr., Philadelphia, May 9.
 E. H. Sothorn, Philadelphia, May 23.
 A Milk White Flag, Columbus, O., May 2.
 A Trolley Party, Philadelphia, May 2.
 John J. Burke in The Doctor, Chicago, May 23.
 Joe Ott, Marlboro, Mass., April 25.
 J. E. Toole, New Britain, Conn., April 21.
 Louis James, April 29.
 Night Owls, Brooklyn, May 9.
 Margaret Mather, Cleveland, May 9.
 Zero, Boston, Mass., May 21.
 Robert Hilliard, New York, May 9.
 The New South, Fall River, Mass., May 2.
 Aubrey Boucicault and Sadie Martinot, Philadelphia, May 9.
 Watson Sisters' company, Pittsburg, Pa., May 16.
 Waite Comedy company, Poughkeepsie, N. Y., May 9.
 Sawtelle Dramatic company, Westerly, R. I., May 9.
 Hands Across the Sea (I. A. Dolman, acting manager), Grand Rapids, Mich., on April 26. Season of thirty weeks.
 The Corse Payton company will close at Salem, Mass., on May 9. Mr. Payton says this has been his most successful season, and that next season he will open on August 3, presenting an entirely new repertoire of plays with elaborate scenery.

The Gormans' Gilboly's Abroad company closed their season Saturday night at the Cook Opera House, Rochester, and will commence their third season in the same comedy in August. Charles F. Brown, their manager, will spend the Summer in New York getting out new printing and wardrobe and attending to the booking.

Stewart's U and I company had their fares advanced by the local management at Focattello, Idaho, their treasurer having left them at Butte, Mont., with the leader of the orchestra, who left with the music. The company played Logan and Ogden, and at last accounts was stranded at Salt Lake.

GOSSIP.

W. F. Blande sends word that the stock season at the Kansas City Auditorium will open on May 11. He has engaged an excellent company, and he anticipates a prosperous season.

Henry Greenwall arrived in town from New Orleans on Sunday night. He will remain here for the Summer. He expressed himself as highly pleased with the improvements recently made in the office of the American Theatrical Exchange. He will have a number of important announcements to make shortly respecting his next season's plans for the Greenwall Theatrical Circuit.

John H. Brigh, through his counsel Colonel J. Miliken, secured a judgment in the city court last week against Lois Fuller's manager, Edward A. Stevens, for \$344.40, the amount of a hotel bill owed by the defendant at the Cheney House for about three years.

Warren G. Richards, the impersonator and entertainer, is giving his character sketches successfully among the leading clubs of the city.

Mrs. Julia Brutone sails for Europe on the *Manitoba* May 11.

"London Actors and Actresses" is the title of a book of biographies and portraits which will shortly appear in New York. It is from the pen of John P. Emery, late editor of the London Stage. Mr. Emery is also engaged in compiling a similar work in connection with the American stage, which will be ready in December next. He is at present in New York.

A photograph of a woman in tights was displayed recently in a Broadway window. It bore the name of Henrietta Townsend. That was a mistake of the photographer in mounting the picture upon the wrong card. The woman in tights was decidedly homely, and Miss Townsend, therefore, is desirous that attention should be called to the error.

Thomas W. Miner, who was recently thrown from his horse and severely injured, has recovered sufficiently to leave his room.

Fannie Tewkesbury De Lacey is ill at the St. Vincent Infirmary, Indianapolis, Ind.

Frank Currier has been engaged by Denman Thompson and George Ryer for The Sunshine of Paradise Alley.

Frankie St. John has signed with Stewart Allen for the stock company at Fairmont Park, Kansas city, this Summer. Miss St. John will play subterfuge roles and introduce her singing and dancing specialties.

The Fourteenth Street Theatre's first attraction next season will be the English melodrama When London Sleeps. The opening will be on Aug. 29.

George C. Bryant, late of the Empire stock company, has signed for next year with Daniel Frohman.

Mart Hanley is thinking of producing Uncle Jim, a new play by C. R. Clifford. Mr. Hanley says it is a very clever farcical comedy.

The doorkeeper and advertising agent of the Fourteenth Street Theatre, Leander Thompson, will have a testimonial tendered by his friends on Sunday evening, May 17, at the above theatre, in the form of a recital and musicale. The following are among those who will take part: John S. Terry, Rose Creighton, Professor Charles W. Wright, Pearl Andrews, Francis Quinn, John Walsh, Grace Darley, Charles T. Aldrich, Laura Burt Paul Macdonald, Jennie Waldron, Felix Haney, Miss Eschhoff, J. P. Carey, James Donaghy, Frank I. Thayer will officiate as manager. Music by William Lloyd Bowron.

Mr. and Mrs. Frank Murphy, formerly of the Academy of Music, Montreal, were in town last week.

On Wednesday noon, at St. Leo's Church, in this city, Donna Daniels was wedded to W. J. Conney of Joseph Murphy's company. Father Ducey performed the ceremony.

SUDDEN DEATH OF MRS. JOHN STETSON.

Kate Stokes Stetson, did suddenly in Boston, on Monday morning, at her residence on Commonwealth Avenue. The death of her husband several weeks ago was a great shock to her, and she was unable to attend the funeral services. Since then it had been reported that she was gradually improving. About twenty minutes to ten o'clock yesterday, her physician, Dr. O. G. Gilley, was notified to come to the house at once as Mrs. Stetson was very low. Ten minutes later, before he had time to reach the house she was dead. The following is a summary of her career:

Mrs. John Stetson, whose maiden name was Kate Stokes, was a member of the celebrated Stokes family. Her father, S. P. Q. Stokes, belonged to one of the foremost families in Louisville, Ky. He went to Europe as a young man, and when his money gave out drifted into the circus business, and at first made considerable money. When Kate was three years old her father took her to England, and a few years afterwards taught her to ride. When her father's fortunes were at a low ebb, Kate and her two sisters, Ella and Emma, took to the ring themselves. Kate, however, surpassed her sisters in skill and daring, and her beauty was always a great card with the circus, with whose circus she was associated for a long time. On her father's retirement from the circus business as a poor man, she accepted an offer to join the Barnum forces under the largest contract of the day, in consequence of which she was generally referred to at the time as Barnum's Ten Thousand Dollar Beauty. She was universally acknowledged to be the most daring and beautiful rider of the day. Her career as a circus rider was cut short through a fall while in Havana, which resulted in a permanent injury to her knee, and she never returned to the ring. After that John Stetson offered her \$50 a week to prepare herself for the dramatic stage. She accepted an offer from Augustin Daly, and played 1882-83 with his company. Then she joined one of Mr. Stetson's companies, and shortly afterwards became his wife. She procured a divorce from her first husband, Carl Anthony, a horse trainer, after discovering that he had left a wife in Germany. After her marriage to John Stetson she retired from the stage and lived most of the time in Boston, where she was very popular in the social circles in which she moved. One of her sisters, Belle Stokes, is on the stage. Her two other sisters are Mrs. John B. Doris and Mrs. Frank J. Pilling.

THE MIRROR'S Boston correspondent telegraphed last night: "Mrs. Stetson's mother and sisters were with her at the time of her death. The event complicates the settlement of the estate of John Stetson. It was understood on good authority that Stetson made a will the day before his death, leaving all his estate to his widow after debts were paid, but no will had been found late this afternoon. Charles H. Patter, his executor, was taken dangerously ill from attendance at Stetson's funeral and in his delirium he has been unable to give any information about any will. The property of the dead manager has materially shrunk in value during the past few years. The latest estimate places it at about half a million instead of two and a half millions. Heavy mortgages have been placed on other property and it is reported that the Hotel Savoy has been running at a loss of \$5,000 a week."

DEATH OF ALICE HARRISON.

Alice Harrison died at 111 West Forty fifth Street, New York City, last Saturday, of acute Bright's disease. Miss Harrison had taken board in this house only a few weeks ago, and was apparently enjoying excellent health until last Thursday, when illness suddenly overcame her. Her brother, Lewis Harrison, took charge of the remains, which were cremated at the Long Island Crematory, Monday afternoon. Her real name was Alice Maude Metz, and she was born in England. Miss Harrison's professional career may be summarized as follows:

Alice Harrison made her debut at the Chestnut Street Theatre, Philadelphia, in 1861, and continued as a member of the stock company for several seasons. In 1865 she was engaged to play chambermaid parts at the National Theatre, in Washington, D. C. In 1866 she first appeared in New York, her native city, being cast for a part in The Ice Witch at the Olympic Theatre. Shortly afterwards she made a hit at this house in Leonard Groves' dramatic of Treasure Trove, which had a prosperous run. In 1869 she played a prominent role in H. B. Farnie's burlesque, The Page's Revel, at the opening of Tammany Hall. Then she returned to the Olympic to play the character of Burlesque in Humpty Dumpty with George L. Fox in the title role. She subsequently made a starring tour of the principal cities, her repertoire including The Boy Detective, Schneider and other plays. When John McCullough was making the California Theatre he engaged Alice Harrison to play soubrette roles. She became a great favorite with San Francisco audiences, and at her last benefit, when the bill consisted of School and a burlesque of Lucretia Borgia, the receipts were over \$5,000. At the California Theatre she appeared in serious as well as comic parts. On her return East she made a hit in the title role of The Little Duke at the Boston Museum. At this time she was in the zenith of her popularity, and made a successful starting tour of the country, appearing jointly with her brother, Lewis Harrison, in Photos, which was especially written for them by B. E. Woolf. When The Mikado was brought out in New York she made an emphatic hit as Yum Yum in the version played at the Union Square Theatre. Javotte in The Maid of Belleville was another comic opera character in which she won public favor. Some years ago her health began to fail, and she has only been able to act at rare intervals since she appeared throughout the country as the comic servant girl in Our Flats. Alice Harrison was a capital mimic, an admirable dancer, and an effective singer. Moreover, she was a born comedienne, and excellent in grotesque roles of comic opera and burlesque.

CARMEN COMING TO THE ACADEMY.

After Dark is in its last week at the Academy and the succeeding attraction is announced to be Elita Proctor Otis in a production of Carmen. Miss Otis essayed the role for the first time in Boston last week and scored an instantaneous success. It was rumored that she had been offered time at the Herald Square Theatre for a production of the play following the run of The Heart of Maryland. This is denied, however, by Manager Blumman.

JULIUS CAHN'S GUIDE.

Managers will be interested in a new book that is to appear about July 1. They will find it a work for which they have been waiting a long time, and they will find it a priceless boon—that is if it turns out to be all that is predicted of it. It will contain the cream of fifteen years' gleaned experience of what a "road" manager should know concerning the theatres and towns in which his company is to appear, and as the gleaner is Julius Cahn, who, in addition to his own knowledge of touring the country, has enjoyed unusual opportunities to benefit by the experience of others during the many years he has been at the head of Charles Frohman's booking department. Mr. Cahn has compiled a book of facts concerning the towns, theatres, hotels, newspapers, transfer companies, etc., that it will be a necessity to managers who wish to be thoroughly and trustworthily informed on all the points of his business. The work is styled "Julius Cahn's Official Theatrical Guide of the United States." Mr. Cahn has been assisted in the work by R. E. Forrester. The book will sell for \$1 a copy.

RUSS WHITTAL'S NEW PLAY.

Russ Whittal, having closed another successful season in For Fair Virginia, will spend the summer at Rayville, Long Island, working on his new play, Out Vonder, which Mr. and Mrs. Whittal will play next season, supported by a strong company, under the management of Julian Magnus. Out Vonder will tell a pretty love story of the great Southwest, full of lively human interest, colored with the grandeur and vigor of the land of the

sunset and, above all, purely American in every detail. The author and his clever wife will have congenial light comedy parts, and the piece will be beautifully mounted. The next season opens with For Fair Virginia about Nov. 1, probably at Boston.

MATTERS OF FACT.

Tony Williams and Mark Sullivan will join hands again after a separation of ten years if they find an Irish comedy suitable to their talents.

E. L. Walton, whose performance of the Rev. Thomas Hagot in A. M. Palmer's original Trilby company has won general admiration, and whose other work as an actor has been favorably commented upon by Tom Minnow, will be at liberty after May 19, when Mr. Palmer's season will close. Mr. Walton is a sterling actor whose creative ability gives an original virility to any character he assumes. Mr. Walton may be addressed as per his advertisement in another column.

Competent chorus singers are requested to apply to the stage door of the Grand Opera House, in this city, by letters only addressed to S. H. Porter, for the season of opera to be given there under the direction of W. T. Carleton.

Sydney Booth will go to his summer home at Manchester-by-the-Sea, Mass., at the close of his engagement in The Little Speculator. He is negotiating with E. S. Willard and Miner-Brooks' syndicate for next season, but has not yet closed.

Manager George Hartz has May 11 to 13 open at the Lyric Theatre, Hoboken, N. J.

Alfred Burnham, who has been with Marie Wainwright for the past five seasons, invites offers for a Summer or next season's engagement. His address is care this office.

Bingley Fales has just closed his season with The Lost Paradise, and invites offers for next season.

Lillian Stillman will arrive in New York about the middle of May, having closed her engagement with McCarthy's Minstrels. She played an eccentric old maid and a French dialect part with success the past season with this attraction, and invites offers for a similar line of business for next season.

Norma Hyatt is at liberty for juveniles or ingenues, having just closed with The Private Secretary.

Mabel Amber has returned to town, as the Western Trilby company closed a week ago. Miss Amber has been playing the title role for two seasons now with the most pronounced success. She has received already four offers for next season, but has not yet decided which of them to accept.

The Theatrical Hotel Guide and Pocket Directory is announced for publication by W. H. Murphy, care the American Theatrical Exchange. The guide will contain a list of every hotel and boarding house in the United States and Canada catering to the profession.

Frank D. Nelson and Essie Barton invite offers for comic opera engagements. They have an extensive repertoire, and have just closed a very successful season.

Leleith Hyatt will accept engagement as soubrette or ingenue. She has just closed with The Private Secretary.

Blanche Seymour has gone to her home in Buffalo for the summer. She has not yet concluded her arrangements for next season.

Charles K. Harris, the composer and publisher of "After the Ball," "Just Shut Your Eyes," "When the Lights Went Out," "There'll Come a Time," and "Better Than Gold, or Three Wishes," Mr. Harris is located at 207 Grand Avenue, Milwaukee, Wis.

"A. O. O. F." care this office, is organizing a Summer stock company to play on the commonwealth plan, and would like to hear from people of ability.

May Jordan, having closed her second season's engagement with Joe C. H. Star Gazer company, is engaged for leading soubrette roles. She may be addressed at 20 West Thirty-eighth Street.

Ellen Vockey, with an extensive repertoire in the legitimate, is at liberty. Her address is 91 Dearborn Street, Chicago.

The Land of Bohemia, a comedy from the French of Murger and Barriere's La Vie de Boheme, is offered for sale or on royalty, by "Raoul," care of this office.

Rose Newham is at liberty. She has just closed her second successful season in the title role of Hanlon's Fantasma.

Manny Welch, the clever terpsichorean artist, has a school for dancing at 53 West Twenty-third Street. He makes a specialty of all fancy dancing.

William Dolan will assume the management of Dolan's Opera House, Loganport, Ind., June 1. He will have the house refurnished and remodelled for next season.

Arthur Dunn, who does some of the best work in Excelsior, Jr., will accept an engagement before his departure for Europe as his company will close May 9.

Fred Schwartz is open to offers. He just closed with the Tavori Grand Opera company which toured through Mexico under his direction. He will accept engagement for the summer as advance or business manager. His address is 1813 North Sixteenth Street, Philadelphia.

Mrs. Wm. Herbert, 247 West 126th Street, has handsomely furnished rooms she will let to professionals on reasonable terms.

Annie Myers, who has not yet signed for next season, invites offers. She will also engage for Summer opera, and may be addressed at 1637 Edmondson Avenue, Baltimore, Md.

Alexandria, Ind., with a population of 9,000, has but one theatre, the Opera House, managed by Otto and Manlove, who are now booking for next season. The town has a weekly factory pay-roll of \$30,000.

Judge Dittenhofer, 96 Broadway, would like to know the whereabouts of Lydia Payne, as he has information of advantage to impart to her.

William C. Ott, musical director of McCarthy's Minstrel company, will be at liberty for Summer opera, and may be addressed care this office.

A closing attraction is wanted at the Broadway Opera House, Shelby, O., by Manager G. F. Gilley, during the week of May 25, preferably Decoration Day. Shelby has a population of 6,000, is a good show town, and on a direct line of the big railroads.

A. H. Knoll and Marie McNeil close a thirty-six weeks' season with the Waite Comedy company at Poughkeepsie, N. Y., next Saturday and will go to Erie, Pa., for a couple of weeks' recreation before doing the Summer resorts.

John Peachey, the well-known Valetone whose Columbus was one of the best bits of acting and singing in 1892, and who has appeared successfully in An Artist's Model in England, is now at his home in Regent's Park, London. Mr. Peachey has not settled definitely for next season, and solicits offers for reputable American attractions.

Marie Bates has been re-engaged for Chimmie Fadden for next season. She has scored a big individual hit as Mrs. Murphy.

DATES AHEAD.

[Received too late for classification.]

BOSTONIANS (Frank L. Perley, mgr.) Boston, Mass., May 4-16. Fall River 18, Worcester 19, Northampton 20, New Britain, Conn., 21, Hartford 22, Springfield, Mass., 23.

CUMMINGS-STOKE (Tony Cummings, mgr.) Bridgeport, N. J., May 4-9.

ELDON'S COMEDIANS (G. H. Eldon, mgr.) Frankfort, Ind., May 4-9. Summitville 11-16, Elkhart 18-24.

ELDER ELLISER (Will C. Ellis, mgr.) Brooklyn, N. Y., May 11-16.

FERRIS COMEDIANS (Dick Ferris, mgr.) Galena, Kans., May 19, Carthage, Mo., 11-16, Galena, Kans., 18-21.

GEN. ALEX. OPERA (Frank V. French, mgr.) Wheeling, W. Va., May 4-16.

ROY ROY (Fred C. Whitney, mgr.) Brooklyn, N. Y., May 11-16.

WILLIAM C. ANDREWS (M. Wife's Friend, R. Up Howard, mgr.) Cleveland, O., May 11-13.

Married.

HINTON ATHERTON. George F. Hinton and Mrs. Nancy Atherton, at the residence of the bride's father Seth M. Hersey, Bridgeport, Conn., April 29.

Died.

DALTON—Maud E. Dalton, in St. Louis, on May 1, of heart disease.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$6; Half-page, \$10; One-page, \$16.
Professional cards, \$1 per line for three months.
Two lines (display), \$1 per line for three months.
\$1 for six months; \$2 for one year.
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Reading notices (marked "A" or "B") 50 cents per line.
Change for inserting portraits furnished on application.
Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements every Monday until 5 P. M.

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Foreign subscription, \$5.50 per annum, postage prepaid.

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The Editor cannot undertake to return unsolicited manuscripts. Material at the New York Post Office on Second Class Matter.

NEW YORK, - - - MAY 9, 1896

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CURRENT AMUSEMENTS.

AMERICAN.—ANDREW MACK.
BROADWAY.—DE WOLF HOFFER, RUSSELL P. M.
EMPIRE.—TOO MUCH JOHNSON, RUSSELL P. M.
GARRICK.—A THROBBER, RUSSELL P. M.
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HAMMERSTEIN'S OLYMPIA.—MARGUERITE.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, RUSSELL P. M.
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TONY PASTOR'S.—VAUDEVILLE.
BROOKLYN.
COLUMBIA.—BOHEMIA.
MONTAUK.—JOHN HARE.
PARK.—THE LAW OF THE LAND.
HOBOKEN.
LYRIC THEATRE.—OUR FLAT.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

A PERSON named JONES, in a London magazine called *To-morrow*, protests against "the rising social aspirations of actors and actresses," and bemoans the fact that such aspirations are encouraged and cultivated by society. JONES really ought to rebuke Queen VICTORIA for her acceleration of the movement of which he complains by the knighting of a noted player; and if the Queen had known of JONES' antipathy to the profession—although JONES furnishes no proof either in his name or by his writing that he himself has found lodgment in the upper social stratum—she might possibly have refrained from honoring the already greatly honored representative of an art whose exponents have probably contributed more to her felicity than all the functions of society and all the inane mannerisms of the Court.

A BERLIN dramatic editor recently received a letter containing a small royalty from a Swiss manager who explained that one of his subordinates, a director of a little theatre, had been playing two of the editor's operettas without authority. The Swiss manager had acted honestly in the matter at the instigation of his confessor. If confession be good for play piracy, there is a great missionary field in this country, particularly in the Western metes and bounds thereof.

THE clergy, cognizant of the Sunday popularity of the bicycle, are beginning to urge in their sermons that the devotees of the wheel shall ride to church thereon. One Brooklyn divine has gone so far as to offer to provide accommodations for the machines at his house of worship. Perhaps it would not be a bad idea for theatre managers to begin to furnish like accommodation.

REPORTS of the closing of many theatres for the season come in with notes of Summer enterprises so numerous as to indicate a great increase in hot weather amusement plans over those for last season, when the *ad fresco* form of entertainment prospered beyond all precedent. It is hoped that the weather will discount dull times and give all worthy schemes of this kind prosperity.

BUSINESS COURTESY.

Many complaints have come to THE MIRROR during the past month from local managers—and some of these complaints are suggested in the news of this paper's comprehensive provincial record—against cancellations of time by companies without given excuse or explanation. This is a matter of general concern to those engaged in all the branches of theatrical business, and deserves attention.

Dates are sometimes canceled by the resident manager, who as a rule by such action simply emphasizes his disapproval of the character of the attraction he has assumed to play, upon facts unknown to him when his contract was made. It seldom happens, however, that a local manager will deliberately declare off his agreement with a traveling manager when the attraction he has booked is up to the standard of original representation. Sometimes, of course, the resident manager is moved to unfair action in this respect by the prospect of securing a better attraction for a given date. This is dishonest, unfair and reprehensible, and the manager who resorts to such a measure for such a purpose in the end is the chief sufferer, because he discredits himself with traveling managers whose favor he should seek and maintain by fair and square dealing. But there can be no doubt that a local manager is justified in canceling his contract with a traveling manager who has materially and deliberately misrepresented the character or status of his enterprise, for the local manager must always have special respect for the public to which he steadily caters, as that public will punish him by withdrawal of patronage for any vital deceit as to the character of an entertainment for which he may in any way be responsible.

From all accounts, however, the disappointments of this season in the matter of cancellations have in the larger number fallen upon resident managers. It appears that the managers of many traveling companies have here and there canceled dates without apparent excuse, and too frequently at such short notice that local managers, after living up to their agreements as to preliminary advertising and other details, have at the last moment found themselves without attractions and minus the money spent by them in good faith, and with little or no chance for reimbursement. In such cases the closing of theatres means far more to the local manager than it does to those on tour. Aside from the pecuniary losses involved, the closing of a theatre after the usual announcement of an attraction embarrasses the home manager with his public beyond the possibility of an explanation.

The season now closing has been on the whole a disastrous one to those engaged in the business of amusement. Traveling managers in many cases have been put to their wits' end to keep their enterprises afloat. In some cases, possibly, they have canceled dates because, embarrassed by successive weeks of poor patronage, they have been unwilling to continue on routes a careful analysis of business along which has led them to believe will offer them nothing encouraging. Or, from study of other lines of travel, they have resolved upon changes in their tours in hope of improvement. Or they have been compelled abruptly to close season, and thus have been unable to give timely notice to local managers in whose houses they had expected to play. These and other considerations have no doubt arisen to prevent the fulfillment of contracts in numerous cases, and it has been put out of the power of many traveling managers by these means to maintain the letter of integrity although they may have been moved by its spirit.

There unquestionably have been instances in which traveling managers have deliberately ignored that business courtesy due from them to resident managers. These instances, probably, have been confined to that class of small, dishonest and irresponsible speculators in the theatrical enterprise to whom this season has proved to be particularly disastrous. If the depression in the amusement business should prove to have exterminated any good number of this class of persons, it would in the near future prove to have been an evil not unmixed with good.

ORANGE BLOSSOMS DEODORIZED.

The Orange Blossoms exhibition continues to be performed at the variety theatres minus the undressing episode. The opening has, however, been elaborated and the bridegroom's impatience to rid himself of his parents-in-law is now made the salient feature of the performance.

Last week the pantomime was represented at three of the minor theatres under as many different titles. It is called variously *Orange Blossoms*, *The Bridal Night* and *The Bridal Bed*.

To anybody possessed of a grain of humorous sense, nothing could be funnier than the representation of this exotic now thriving on Bowery soil. The pantomime art, as exemplified in this exhibition, is wondrous and unparalleled. The costuming of the dramatis personae is equally unique; bridal wreaths do not sit easily on the brows of the domosels who perform the perilous role of the bride, dress suits are palpably unfamiliar to the shoulders of the "gents" who endeavor to make the emotions of the groom intelligible through gesture.

PERSONALS.

BLAKE.—Harry Blake, popular forty years ago in the company of John Wilkes Booth, resided at Amesbury, Mass., April 27, in Michael Earle, supported by amateurs. Blake was one of the four who dined once at Edwin Booth's expense in Boston, when Booth lost a bet involving a \$1,000 dinner for four. Edwin Booth, Wilkes Booth, Harry Blake and a Boston man named Woodbridge were the diners.

BACKUS.—Frederick Backus sailed for Europe last Saturday.

HAMILTON.—Caroline Hamilton, who is at present in Paris, will leave that city the latter part of May for London, and later will go to Budapest for the Exposition.

KIDDER.—Kathryn Kidder will spend her Summer in Paris.

SALVINI.—Alexander Salvini will close his tour in Boston on or about June 1. He will then sail for Italy with his manager, W. M. Wilkison.

WHYTAL.—Russ Whytal will spend the Summer at his home in Bayside, Long Island, where he will devote his leisure hours to his new romantic play, which is to be produced next Fall.

HEERMANN.—Madame Heermann, wife of the magician, purchased last Wednesday a house and lot on the corner of Eighty-second Street and Riverside drive for \$49,000. The Heermanns intend to make it their New York home.

DUSE.—Sigrida Duse was to have sailed on the *Bretagne* on Saturday, but owing to the illness of her maid she has postponed her departure till Wednesday. The maid recently underwent a surgical operation in this city, and the actress kindly consented to wait till she was able to travel so that she would not be left alone in a strange country.

GAYLOR.—Bobby Gaylor is billed at three different London music halls—the London, the Royal, and the Palace.

BELASCO.—David Belasco's whereabouts nowadays are a mystery to even his most intimate friends. He is hard at work on his new play, and he is devoting all his waking hours to its completion.

BARLOW.—Billie Barlow has been engaged by E. E. Rice to star at the head of his burlesque company, opening in this city in September.

REHAN.—At the close of the tour of Augustin Daly's company in June Ada Rehan will go to Cumberland, England, to spend the Summer.

ELLIOTT.—Maxine Elliott and her youngest sister, Gertrude, will both be members of the Minor-Brooks stock company which is booked to produce a new American play at the Fifth Avenue Theatre next Fall, following the run of *Lost, Strayed or Stolen*.

MANN.—Louis Mann, whose impersonation of the German professor in *The Strange Adventures of Miss Brown*, was the one artistic feature of the production, has retired from the company.

HARTZ.—Manager George Hartz of the Lyric Theatre, Hoboken, N. J., has received an address, signed by the mayor of the city, tendering him a testimonial, by a committee of the leading citizens, in recognition of the skillful management through which the Lyric has been made one of the best places of amusement in the country.

DRAKE.—During the engagement of the Great Northwest company at Jersey City, Francis Drake of that company was honored by a reception by Mrs. Dr. Whitau, at which many prominent theatrical and literary people were present.

HEARN.—James A. Hearn has in his profession announcements dropped the initial of his middle name and changed the orthography of his surname. His present style is thus James Hearn.

BROWNE.—Tom Browne, the whistler, will sail for England to-morrow (Wednesday) to fill drawing-room engagements in London during the Summer.

WILDER.—Marshall P. Wilder will sail for England May 13 on the *Paris*. He will make his first London appearance this season on May 24 at Baron Rothschild's, after which he will fill a series of drawing-room engagements.

DICKSON.—Charles Dickson will next season be May Irwin's principal comedian. John C. Rice, who has filled that role the past year, will join William Hoey for the revival of *A Parlor Match*.

CORBETT.—James J. Corbett closes his season on Saturday night in Kansas City. He then goes to California to visit his parents and from there to England.

BELMONT.—Anna Belmont has renewed her contract with Charles Frohman for next season. Miss Belmont is an ardent cyclist and lately donned bloomers to the intense surprise of her numerous feminine admirers who dared her to the feat.

JEPSON.—Eugene Jepson returned to the stage for the first time this season, appearing last week in Philadelphia as Sir William Davenant in a revival of *Boucicault's* *West End*.

MCINTOSH.—Burr McIntosh will accompany the Yale crew to England to attend the Henley regatta.

MARKHAM.—Pauline Markham will return to the stage next season to tour under the management of F. P. Folsom.

GLENDINNING.—Mr. and Mrs. John Glendinning, of the Trilby company, will sail for England on June 6. Mr. Glendinning has purchased from Augustus Pitou the English rights to *The Power of the Press* and he contemplates giving the play a London production.

MACK.—Andrew Mack has received the manuscript of a new Irish play written by a Catholic clergyman who desires its authorship to remain strictly anonymous. The play is built on the same lines as *Myles Aron* in which Mr. Mack has scored a pronounced hit.

MILLER.—Henry Miller will sail for England May 13 on the steamship, *Paris*.

HENRY MILLER SURPRISED.

Bohemia concluded its run at the Empire Theatre last Saturday, and when the curtain fell, Henry Miller was called before it and compelled by loud calls of "Miller! Miller!" to make a short speech. He acquitted himself felicitously and then retired from the glare of the footlights to find another ordeal awaiting him. In the presence of the entire Empire stock company, his comrades in many a "first-night's" histrionic battle, he was handed a beautiful little match box, made of solid gold and inscribed in dainty blue enamel with a motto which Mr. Miller, after reading, said he would cherish as the personal goodwish of every member of the company.

DALY'S NEXT SEASON.

Augustin Daly announces that he will next season keep his company much longer in New York than it has been his custom to do on recent seasons. He will probably open with a new comedy, but the important production of the year will be the long-promised revival of *Henry IV.*, with Miss Rehan as Prince Hal and Mr. Lewis as Sir John Falstaff. All preparations for this production have been nearly completed. Mr. Daly expects also to produce a number of new plays.

A. O. F. ELECTION OF OFFICERS.

The annual election of officers of the Actors' Order of Friendship will be held on May 17 at the rooms of the association, 106 West Forty-seventh Street.

LETTERS TO THE EDITOR.

FROM A SENSE OF GRATITUDE.

WESTCHESTER SANITARIUM,
New York, April 25, 1896.

To the Editor of The Dramatic Mirror:

SIR.—I write this letter entirely from a sense of gratitude for benefits derived and a desire to help the unfortunate artists. If it is erroneously regarded as an advertisement I shall be very sorry. I have suffered much and had lost the meaning of health and happiness. At last, when all joy had fled from my life when hope was dead and in its place stood the gruesome skeleton of despair, I came here and bless the day.

If some of our people could but see this place they would realize what a factor it is in the most difficult of all cures, morphine and alcoholism.

The beautiful grounds are a treat to the eye, and the fine old mansion expresses comfort in every corner. Whether it is the place itself, or the clever patients—most of them writing people—or the wonderful treatment of Dr. Perry Walmesley, I cannot say, but I rather fancy it is a lucky combination of all three, controlled and guided by Superintendent Arthur W. Sizaz, a man of excellent judgment and executive ability.

Flowers, birds, trees, music, songs, laughter, all lend their aesthetic aid, and no matter how depressed or discouraged one may be, he is certain under such superior influences to become better and braver and happier.

I know that these few words through the medium of your paper will reach many thousands of readers, and I do not believe they will misinterpret my motives, for the true artist is an unselfish mortal, and for liberality in word and deed, the dramatic profession heads the list every time.

Yours sincerely,
PEARL EVINGER.

THE MARTINETTI NAME.

To the Editor of The Dramatic Mirror:

SIR.—On behalf of my brother, Alfred, my cousin, Ignacio Martinetti, and myself, I am compelled to "tush into print" in a fashion usually at variance with good taste, but, in the present instance, necessary from that most human of impulses—the instinct of self-preservation and the struggle for one's daily bread. I shrink from parading my "shop," and most of all to appear to harp upon such an intimate concern as our family name; but the actions of certain persons in not only adopting the stage pseudonym of "Martinetti," but claiming to be of the "original family" and closely related to the undersigned and his kinsmen, calls for something more than desultory oral denial.

There is somewhere on the tawny, uncertain sea of cheap theatrical venture, a "team" doing an acrobatic "brother" act and calling itself "The Martinetti Brothers." One of these "brothers" drops out occasionally and "the act" is recast by a new team, who is forthwith dubbed "Martinetti," and the work of creating Martinetti goes on with an industry and certainty that puts the lusty old Gaulois progenitors of the race to very shame.

Of the original family Martinetti—known to several generations of theatregoers—but three remain. There are persons rightly entitled to the surname but they are not of this particular branch, and we believe that any in the theatrical profession to-day, claiming the name, do so with the intent to deceive managers and the public. The corresponding injury to us, the unfairness and harmful effect upon our business interests, are too obvious to need elaboration. "He who steals my good name" etc., was not the least potent saying of the great bard, and he who steals my surname is no better. These social predators—paraphrasing the immortal rose—could, perhaps, act as well by any other name, and we insist that at least they try.

We desire simply to ask managers, and those interested generally in things dramatic, to grant us the right of defending ourselves from indiscriminate relations thrust upon us, and to assist us in the enforcement of this right by discouraging piracy upon a name so long identified with an earnest endeavor to purvey innocent amusement.

Very cordially yours,

P. S.—I wish to exclude from the above category Messrs. Martinetti—two brothers—acrobats, who recently came from Europe and appeared some time ago at Koster and Bial's, as they are distantly related to my family.
P. M.

THE QUESTION OF FOREIGN ACTORS.

BURLING OPERA HOUSE,
CHARLESTON, W. Va., April 29, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In these days, when the rights of labor are being so widely discussed, and protection to American industries cut such an important figure in our politics, it has occurred to me that the representatives of the dramatic profession might have a few words to say in their own behalf if opportunity offered. It is perhaps true that comparatively few of them vote at our elections, and considered as factors in the general result, either locally or nationally. Possibly it is for this reason that their rights are so utterly disregarded.

We have laws against the importation of foreign labor, and much is said about the importation of foreign-made goods. They cannot enter through our ports until a tax is paid upon them. For many years we have heard the cry: "The Chinese must go," and the idea that "America is for Americans" is so popular that we have powerful secret organizations founded upon it, and any one who expresses a different sentiment is almost suspected of treason. An international Copyright law, for the protection of authors on both sides of the water has been agitated for many years, but nothing has been said or done to prevent foreign visitors, who come to us as the leading tragedians, comedians, tragediennes, or comedienne, as the case may be, of their respective countries poor, coming here without leave or license and going back home with thousands of good American dollars to be added to their bank accounts; paying "not one cent for tribute," and leaving the country impoverished to the full amount of the money they take away with them.

Unfortunately the American people are too ready to pay double prices to see some one who comes from a foreign country, no matter what his or her merit may be. They are generally patriotic when the politician and stump speaker tell them what patriotism is.

Can this evil be purified by law? If so, how? Why can't we have legislation that will require foreign theatrical attractions to pay a certain per cent. of their receipts to the support of the government, just as well as we can levy a tax upon goods of foreign manufacture or prevent the landing of imported laborers?

The evil exists. No thinking man will dispute that fact. The question is, "What is the remedy?" Can't some of our able statesmen devise a plan that will afford, at least, partial protection to American managers and American members of the profession? Something should be done, and when the immense amount of money that is taken away from us every year is considered, it seems that the people of the entire country should feel an interest in solving the problem.

N. S. BURLING.

THE USHER.



Last Saturday morning people were surprised to read that three judgments, aggregating \$1,067, had been entered against A. M. Palmer in suits brought by three billposters of this city for work alleged to have been performed by them between Jan. 1 and April 21.

It was difficult to understand why Mr. Palmer had failed to settle these claims, if they were just ones, or why he had failed to put in an appearance and defend the suits. It was postulated to suppose that he would calmly ignore proceedings and permit judgments to be taken against him for small amounts.

To any person acquainted with Mr. Palmer and his business methods there was something beneath this matter which, when explained, would give it a very different complexion than it had from the bare announcement in the news columns of the daily newspapers. And so it proved, after inquiry and investigation.

Mr. Palmer has never been a believer in the efficacy of paper on the wall, especially in connection with the management of first-class theatres in a city like New York. He does not think that the patrons of such theatres are allured especially by large and gaudy displays of printing, for the most part in the poorest and least frequented parts of the town; he does think that newspaper advertisements answer all purposes.

Moreover, he is aware—as all theatre managers hereabout have reason to be aware—that the greater number of tickets issued for lithograph and billboard privileges are regularly sold by billposters to the ticket-scalpers that infest this city, with the result that the box office is robbed of many thousands of dollars annually.

Nevertheless, yielding to custom and to the contrary views of managers of attractions playing in his theatres, Mr. Palmer has used the local billposters to some extent, although personally he has regarded the money thus spent as practically thrown away.

Last Autumn Mr. Palmer was surprised to hear that his subordinates had incurred billposters' bills, aggregating about \$5,000, without his knowledge. Not having the time to insure freedom from such waste of money by watching the details personally, he resolved after paying these claims to protect himself against further extravagance of this description.

He called the billposters together and had them sign an agreement that they would not hold Mr. Palmer responsible thereafter for any work that he did not authorize in writing. That agreement is still in force.

A few days ago a lawyer called to see Mr. Palmer and served him with papers in suits for billposting, amounting to nearly \$2,000, brought by three local billposters through the same attorney. The work Mr. Palmer knew nothing of; it had not been authorized by him; it had been done in violation of the agreement.

He placed the papers in the hands of his representative to take to Judge Dittenhoefer, his counsel. Sam Rork meanwhile saw the suitors, explained the manager's position, and told Mr. Palmer that they said they would instruct their lawyer to discontinue proceedings. Upon this assurance the matter rested. Mr. Palmer's representative carelessly neglecting to transfer the summons and complaint to Judge Dittenhoefer.

Saturday morning at Stamford, where he has gone for the summer, Mr. Palmer was astonished to read that in spite of the understanding that had been reached a "snap" judgment had been taken against him the day preceding, without his knowledge.

Mr. Palmer came to the city and instructed his lawyer to proceed at once to have the default opened. Papers were prepared and application was made to the court for that purpose yesterday.

The application was granted. Mr. Palmer says that he will give the billposters all the fight that they want.

A Baltimorean calls attention to a case of alleged plagiarism. He writes:

Your correspondent recently spoke in glowing terms of the burlesque bluff King Hal, which was credited to Charles E. Ford, manager of Ford's Grand Opera House. As a matter of fact, the piece was taken almost verbatim from William Brough's extravaganza, *The Field of the Cloth of Gold*, which was produced on April 11, 1895, at the Strand Theatre, London. Had Mr. Ford merely figured as the adaptor of this play, or had he given credit to Mr. Brough it would have been all well and good, but when he poses as the author it is about time to call a halt.

"Last Summer, during his stock company season, Mr. Ford produced another 'original' play with the very fetching title of *The Colonial Cavalier*. It was a dramatization of Mrs. Wistlar's translation of Werner's story, *A Spell of Home*, which appeared in volume 41 of *Lippincott's Magazine*. No credit was given either to author or translator.

Perhaps Mr. Ford will explain matters.

It is the opinion of many that Adelaide Herrmann has outdone her predecessor in dances with light effects.

To my mind Mrs. Herrmann is more graceful, more agile, and equally as expert in drapery management as the dancer about whom so much fuss was made recently—perhaps because of her Parisian success. There can be little question that the magician's wife is more agreeable to the visual sense. Her light effects are quite as well done.

Had Mrs. Herrmann been the first in the field there is little doubt she would have made a sensation. As it is, her color dances are applauded to the echo by delighted crowds at Palmer's.

MINNIE MADDEN FISKE'S TOUR.

Minnie Madden Fiske is at the Holland House, busy engaged with preparations for her next season's tour, which will begin in October. Her season closed on April 18 at Chicago, where she played a three weeks' engagement at McVicker's, during the final week of which she appeared for the first time as Cyprienne in *Divorcée*.

Mrs. Fiske's season covered a period of thirty-one weeks, and her tour embraced a wide territory. She appeared in New York, Chicago, Brooklyn, Philadelphia, Pittsburg, Cincinnati, New Orleans, Atlanta, Toledo, Cleveland, Detroit, Toronto, Buffalo, Indianapolis, and all the principal places in the Middle and Southern States. She made an unusual number of productions, including *Daudet* and *Hennique's Marie Deloche*, *Bien's A Doll's House*, *Dumas's Cesarine* (*La Femme de Claude*), *Sardou's Divorcée*, *Daudet's A White Pink*, and two one-act plays from her own pen, entitled *A Light From St. Agnes* and *Not Guilty*.

For next season Mrs. Fiske has several plays to choose from, all of which possess the requisites of popular as well as artistic success. One is a very novel piece from the German, the American rights of which have been secured from A. M. Palmer. It has enjoyed a long run at Herr Barnum's theatre in Berlin. Another is a drama of Virginia life, by a celebrated American writer. The third is a comedy of American scene and character.

Another play by a celebrated English novelist, based on one of the most successful stories of the day, was submitted to Mrs. Fiske several weeks ago, and negotiations for it are progressing. Which of these plays will be made her chief production will be determined by Mrs. Fiske and her manager inside of a few days. She will remain in New York until June, and will then go to the Adirondacks for the rest of the summer.

AN UNEXPECTED SCENE.

A little incident not on the programme took place during the performance of *Out in the Streets* at the American Theatre, Brooklyn, last Saturday night. Two constables took possession of the stage with the intention of attaching the scenery. An attachment had been sworn out by D. H. Murdock, an actor, who claimed two weeks unpaid salary. N. S. Wood, who played the leading part, persuaded the constables to let the performance go on. During the last act, to avoid further trouble, Bohmer and Runner, the managers, paid Murdock's claim, \$30, under protest. A suit will result from the officers' interference, as Wood claims the scenery as his property.

ABBAY PICTURES RICHARD III.

Edwin A. Abbey has chosen for the subject of his picture at the Royal Academy this year, the strange wooing of the Lady Anne by Richard III., as described in the first act of Shakespeare's play, where the 'adv' following to the grave the coffin of her husband's murdered father, is stopped by the murderer, and, yielding to an insidious courtship, allows her feelings to change from hatred to love. The picture shows a portion of the funeral procession in a London street, and the striking background is a mass of peering, eager faces. The central figures are remarkable characterizations, such as have placed Abbey at the head of illustrators of the Bard.

ANDREW MACK HONORED.

At the Friday night performance of *Myles Aroon* at the American Theatre, 100 members of the Irish Volunteers were present in full uniform. Never since his debut as a star did Andrew Mack face a more enthusiastic audience. All his songs were encored vociferously and his many honest sentiments as the young Irish gardener were heartily approved of by the most deafening applause. When the curtain fell on the second act, Mr. Mack was brought before the curtain and presented with a floral harp. Among the officers present were: Colonel Moran, Captain Scanlan, Lieutenant Quinn, Captain Cassin, and Adjutant Lamon.

THE MIRROR'S NEW DATE BOOK.

Last year THE DRAMATIC MIRROR published a Date Book for the convenience of its patrons. So superior was this book to anything of the sort ever issued that it took but a short time to exhaust the supply. This year a larger edition will be printed. It will cover the seasons of 1896-97 and 1897-98; it will contain all the useful features of last year's with some new ones. The price will be 25 cents and the Date Book will be ready about June 1. Orders may be sent now to the Date Book Department.

TROUBLE OVER A DRESSING ROOM.

Theresa Vaughan has retired from the Little Christopher company. She abruptly concluded her engagement with the attraction at Baltimore last Wednesday. Miss Vaughan and Willie Collier were both featured on the bills, but each seems to have held the opinion that the organization possessed a star. As the result of a collision over the choice of dressing rooms, Miss Vaughan decided to resign from the company.

DUSE'S FAREWELL.

The three extra matinees of Duse at the Fifth Avenue Theatre were largely attended. At the farewell performance on Friday the actress received eight curtain calls. She was presented with numerous floral offerings, including an immense laurel wreath from her managers, Miner and Brooks. The receipts for the three matinees were reported to be almost \$9,000.

MR. PITOU BUYS RARE PORTRAITS.

Manager Pitou recently purchased some valuable theatrical portraits which he has hung in the lobby of the Grand Opera House. Among them is an oil painting of the late J. K. Emmett as he appeared in *Fritz in Ireland*. There is also a fine engraving of George Rignold as Henry V.

NEWSDEALERS ENTERTAINED.

At the Central Opera House the newsdealers of this city witnessed a capital entertainment last Sunday night arranged for their enjoyment by the *Evening Telegram*. Al Wilson, Gilmore and Leonard, J. W. Myers, J. W. Kelly and many other vaudeville favorites contributed to the merriment of the occasion.

AN ACTION POSTPONED.

The suit of the supernumeraries engaged for George C. Min's production of *Julius Caesar* brought before the City Court in Brooklyn against P. H. Flynn, the alleged backer of the tragedian, came up for hearing last Friday. Counsel for the defense moved for a postponement till May 7, which was granted.

THE FRAWLEY COMPANY'S PLANS.

T. Daniel Frawley has engaged the following company for his season opening at the Columbia Theatre, San Francisco, June 1, and continuing there until well into September: Frank Worthing, Maclyn Arbuckle, George W. Leslie, Tyrone Power, Wilson Ross, H. S. Duffield, Charles L. Wyngate, Frank Thompson, George Bosworth, Thomas Phillips, Walter Clarke, Bellows (stage director), Maxine Elliott, Blanche L. Bates, Hope Ross, Lansing Rowan, Gertrude Elliott and Phosa McAllister.

Frank Worthing and T. Daniel Frawley will share the leading roles, and Maxine Elliott and Blanche Bates will also change in order to lighten the work. The repertoire will include *In Spite of All*, *His Wife's Father*, *Brother John*, *The Two Escutcheons*, *A Gold Mine*, *On Probation*, *The Wife*, *The Charity Ball*, *Lord Chumley*, *The Highest Bidder*, *Men and Women*, *The Lost Paradise*, *The Californian*, and two new plays by well-known authors.

Mr. Frawley has purchased the American rights to *The Social Trust*, a new play by Ramsay Morris and Hillary Bell, which will be produced in July.

MRS. POTTER AGAIN.

Mrs. Cora Urquhart Potter is now at the home of her father, Colonel Urquhart, in California. She has been giving her views on the drama in general and herself in particular to a reporter of the *San Francisco Bulletin*.

"If New York doesn't like me," she is reported as saying, "there are other parts of the world that do." She intimates that much of the failure of her recent New York engagement was attributable to the insufficient way in which Mr. Daily advertised her presence in the metropolis. "He nearly killed Olga Nethersole's chances in this country when he had her here under his management, simply because he refused to advertise her properly," says the lady.

As for Mrs. Potter, Frank L. Perley announces that he has conditionally taken an interest in her affairs here. She is to go to London next Fall with Mr. Perley for a production of a new play. If it is a success, the couple will return to America to do it under Mr. Perley's management. If it is a failure they may stay where they are.

THE NEWSDEALERS' BENEFIT.

A benefit performance for a worthy object will take place next Sunday night at Palmer's Theatre. The beneficiary will be the benevolent fund of the New York Newsdealers and Stationers' Association. This fund is used for purposes similar to those of the Actors' Fund. It is administered for the care of the sick and the burial of the dead.

Mr. Palmer has generously donated the theatre and a wonderfully strong list of artists have volunteered. Among the number are Mrs. Alice J. Shaw, Jeanette St. Henry, Maggie Cline, Lottie Gilson, Bonnie Thornton, Florrie West, the Abbott Sisters, J. E. Dodson, Nelson Wheatcroft, Andrew Mack, Weber and Fields, James Thornton, Sam Bernard, James Bernard, and Will S. Rising.

There is a great demand for seats, which are now on sale at Palmer's Theatre. The entertainment is under the auspices of THE DRAMATIC MIRROR.

CARLETON SEEKS DAMAGES.

Henry Guy Carleton has directed his lawyers to sue Street and Smith, the New York publishers, for \$25,000 damages, they having issued a novel based upon his play, *A Gilded Fool*, without his permission, as recently published in THE MIRROR. Mr. Carleton had contracted with Charles Frohman to write a book upon *A Gilded Fool*, and to take a royalty of ten cents a copy, but Street and Smith anticipated this by their edition, authorized, they say by Nat C. Goodwin's manager, George A. Appleton, and bearing this imprint: "A Gilded Fool, by Henry Guy Carleton; now being produced with great success by Nat Goodwin." Street and Smith have offered to stop the publication of their book and pay Mr. Carleton a royalty on all copies sold, but he has directed his lawyers to proceed with his suit.

JOE OTT'S RECEIPTS ATTACHED.

On claims of Maud Bagley and Ida Robinson, of The Star Gazer company, in which Joe Ott starred, the box-office receipts were attached at Marlboro, Mass., on April 25. Ott addressed the audience at the end of the first act, stating that it would be impossible to proceed with the performance because two of his company demanded \$20 which he owed them, and urging the spectators to demand their money back at the box-office. Miss Bagley's claim was \$21.16 and Miss Robinson's \$37, and their action in the matter was taken because the season was to close with the Marlboro performance. The audience quietly dispersed, and Ott is said to have precipitately left the town.

A NOVEL LAW CASE.

Among the cases in the Court of Appeals last week was that of Alice Watson vs. John H. Russell, an action for the recovery of \$800 in accordance with a contract made August 3, 1892, in which Miss Watson was to act in Russell's company at \$30 a week. She took a copy of the contract to mail to him, and did so, it is claimed, but when she came from Chicago to New York to begin rehearsals she was told that the contract had not been received and the place was filled. Russell denied the delivery of the contract, and counter claimed \$25 as his damage for her failure to enable him to avail himself of it. A decision will probably be rendered on May 25.

A NEW PLAY BY A NEW AUTHOR.

A Woman's Power, or Stars and Stripes, a new play by Burdett M. Garfield, was produced with success by an amateur cast under the professional direction of G. Stuart Brodbeck, at Auditorium Hall, Allegheny, Pa., last week. The play tells a melodramatic story of Southern life, and was well acted by the author, Ord Bohanan, Edward H. Miller, James Lewis, Master Ned Sweeney, Ruth Reuck, Margaret Carte, Jessie McCullough, Ada Weber, Nellie May Thomas, Raymond Horner, Sam Broast, Joseph Woodburn, Edward A. Schooley and S. A. Campbell.

FRANCIS WILSON OWNS ERMINIE.

A. H. Canby, manager for Francis Wilson, said yesterday to a MIRROR reporter: "Mr. Wilson owns the rights to *Erminie* for this country. Regarding the rumored revival of the opera at the Casino next Fall, I can say that nothing has yet been consummated. Mr. Wilson has been approached by Miss Hall, who wants to lease the opera on royalty, but Mr. Wilson desires to dispose of it outright or not at all. Possibly he himself may revive it at some future time."

PROFESSIONAL DOINGS.

Manager John B. Doris, of the Gaiety Theatre, was held in \$500 bail by Magistrate Wentworth, April 25, for trial by the Grand Jury, the magistrate deciding that Pilar-Morin's disrobing scene in the pantomime, *Orange Blossoms*, was so suggestive as to be demoralizing.

Lee Quai, the new manager of the Chinese Theatre, in Doyers Street, has been compelled by the Building Department to close his playhouse until it is properly reproofed.

The American Stock company, J. Pro. manager, opened at Menasha, Wis., April 30, for a series of one-night stands in *A Pair of Kids*.

A special production of the extravaganza, *Blue Beard*, was given at the Tivoli Opera House, San Francisco, on April 23, in honor of the National Hotel Men's Association. The entire performance was directed by George C. Lask.

A Western paper reports that Olga Nethersole, in grey bloomers, rode a bicycle while out there.

Marie Carlyle has been engaged for Denman Thompson and George W. Ryer's *Sunshine of Paradise Alley*, which will be produced at the Fourteenth Street Theatre next week.

Bertha Creighton has written a four act comedy-drama, with mechanical effects in the third act, which will have a production next season.

Maribel Seymour, who played the ingenue part in *The Last Stroke* during its last week at the Star Theatre, gave such satisfaction that Mr. Litt has engaged her to play the part next season.

Lavinia Shannon has been engaged for two weeks to play *Claire* in *The Shaughraun* with Aubrey Boucicault at the Walnut Street Theatre, Philadelphia.

Nita Sykes, at a few hours' notice, assumed the lead in the new Irish play, *On Erin's Shores* at the Bijou Theatre, Brooklyn, last week.

The World Against Her will come to the People's Theatre next week.

The doorkeeper at the Standard Theatre stopped a man named Frank Blair, who endeavored to pass into the house, last Friday evening, with a small fox terrier in his coat pocket. Blair, at length, consented to leave the dog in the business office, and was then admitted to see Chimmie Fadden.

Francis Wilson was examined in the Supreme Court, April 27, in an action for \$7,500 royalties on *The Merry Monarch* and *The Devil's Deputy* brought by Joseph H. White, assignee for Sydney Rosenfeld. Rosenfeld, as was published some time ago, claims to have adapted these operas, and avers that Wilson took his manuscripts to J. Cheever Goodwin, who "improved" them. Rosenfeld is also suing Wilson for \$50,000 for slander.

Edwin P. Hilton, manager of John J. Burke in *The Doctor*, will be in New York about May 17 to plan for next season.

Little Jennie Beasey, one of the famous Beasey children, of San Francisco, has composed "The Curfew March" and a poem entitled "The Bell of Maryland," both dedicated to David Belasco, at whose invitation the Beasey children occupied a box at the Herald Square Theatre on May 2.

The tour of the Marie Tavyary Grand Opera company closed May 2 in Toronto, Can., under the direction of Charles H. Pratt, after a successful season of thirty-nine weeks, embracing a tour of Old Mexico, British Columbia, and the large cities of the United States and Canada, making one of the longest and most extensive grand opera seasons ever accomplished in America. Manager Pratt will retire from active theatrical work for the coming season, and Fred Schwartz, late business manager of the company, will tour the principal cities, opening in New York in September with a new production now successfully running in London and Paris.

The attractions booked to follow Trilby at the Grand Opera House are the Tavyary Opera company weeks of May 11 and 18, Chauncey Olcott in *Mavourneen* May 25.

Walter Kennedy's Spring season, which ended at Norristown, Pa., April 25, was a disastrous one for the company, who report salaries three weeks in arrears.

Florence Gerald has closed her season with William Morris in Michael Strogoff. She has received many excellent notices for her portrayal of Maria Strogoff. During the recent engagement of the Strogoff company at the Lyric Theatre, Hoboken, Miss Gerald received a handsome basket of roses from Mr. Etienne Givernand and one of lilies and ferns from Mrs. Alfred Bruer.

Montreal theatre patrons are happy over the fact that the Academy of Music in that city, recently bought from the Allan Steamship Company, is being entirely reconstructed. This theatre, the only down-stairs house in the city, is in the heart of the retail business districts, and will be made modern in every detail. The new theatre will be opened on Sept. 1.

The Cummings Stock company opened its Spring season at Glen Cove, L. I., on April 23. The company made a very favorable impression, remained three nights and played to the largest receipts ever known on Long Island. Tony Cummings, Edward McLaughlin, May Montedonico, David Miles and Helen Lund are the principal members of the company. They are at Bridgeton, N. J., this week, and will visit the principal towns of New Jersey and Pennsylvania during the Spring and Summer.

In the sketch of Bert Coote, published last week, it was by a misprint stated that "he continued a successful career in children's parts for several years until he was old enough to appear as a chorus at the Adelphi Theatre." The word "clown" should have been used instead of "chorus."

A. Carbone, well known as the singer of Beck-messer in *The Meistersinger*, and a member of the Metropolitan Opera company, has written a musical comedy in three acts entitled *Lulu* and the *Three Jelly Thieves*. The work was originally in Italian, but has been translated into English.

David Abraham, called by some newspapers "the canine comedian," who makes up in *Excelsior*, Jr., as a St. Bernard dog, furnished much of the mirth of that entertainment, and is complimented by the press everywhere for his work.

Mr. and Mrs. Robert Wayne are at Plainfield, N. J., this week, billed in *The Plunger*, from Sireto Son, and *The Wages of Sin*.

Laura Booth has gone to Forepaugh's Theatre, Philadelphia.

Daisy Lovering has gone with the Jewett-Bland stock company to Kansas City.

At a meeting of New York Lodge 1, B. P. O. E., on Sunday evening, a special committee was appointed to arrange for representation at the funeral of John A. Cockerill.

The annual election of Edwin Forrest Lodge, Actors' Order of Friendship, occurs May 17.

TELEGRAPHIC NEWS

CHICAGO.

Death of Harry Warren—Hanford and Keene Combine—Hall's News and Chat.

(Special to The Mirror.)

CHICAGO, May 4.
Harry Warren, once a popular comedian here, died Saturday at the residence of his brother-in-law, William Castle, the famous tenor, and was buried to-day. He was also a brother-in-law of Joseph Jefferson and a nephew of the late William Warren, of Boston. His father was the late Henry Warren, of McVicker's.

Charles B. Hanford, the tragedian, who was here last week, has arranged to assume the management of Thomas W. Keene next season. It will be a short season of about a dozen weeks. Mr. Keene appearing in the roles of Booth and Mr. Hanford taking the parts of Barrett when these two actors toured together.

The theatrical business in this city is unutterably bad. It has never been worse in my time. John Drew, at Hooley's, and the vaudeville show have taken almost all of the money realized. Drew always draws well and from the best class of theatregoers. To-night he presented his latest success, *The Squire of Dames*, which is expected to round out the final two weeks of his engagement. It scored a hit, as did the popular star and his excellent company. The *Gay Parisians* will follow Mr. Drew.

That charming English woman, Annie Irish, of the Drew company, was the heroine of a romantic episode here the other day. She is stopping at the well known Virginia Hotel, and on leaving the dining room she encountered a gentleman in full dress whom she took to be the head waiter. Touching him upon the arm she said: "I shall be here some time and should like very much to have the same seat at table reserved for me." The gentleman bowed politely, and replied: "Madame, we should be delighted to have you at our table." Conscious of a blunder, the actress hurried away, to be informed later that she had addressed Count Walkowsky, a guest of the house. The next evening a magnificent bunch of American beauties, bearing the Count's card, reached Miss Irish at the theatre and greatly relieved her embarrassment. I have often heard of a head waiter being mistaken for a Count, but this is the first time I have ever heard of a Count being mistaken for a head waiter.

Miss Bernhardt was welcomed to the Columbus this evening by a large and fashionable audience, and the people enjoyed the elaborate production of *Izely*. During the week she will be seen in *Fedra*, *La Tosca*, *Gismonda*, *Adrienne Lecouvreur*, *Magda*, and *La Dame aux Camellias*. Imagine a box office man struggling with the public, and that repository during an advance sale—and in Chicago, too.

The engagement is for but one week. Manager Davis has not decided yet as to whether he will keep his theatre open this summer, but since he has moved into his handsome new house on Grand Boulevard he has seen four million bicycles, and is inclined to close. However, the County Fair will be put on for a trial soon, on a large scale.

As an illustration of the hard times for show people this year, my friend "Punch" Wheeler tells me a story of a queer ventriloquist who appeared in South Bear. He locates it at South Bear because the place is on the Lake Shore Road, which he works for, and he secures the consequent "ad." The ventriloquist was waiting for a train to leave town on, when a freight train pulled up and stopped for orders. Just for a lark "the man of many voices" threw his voice into a car and it cried out, "Help! Let me out! I'm starving!" A countryman standing near by heard the voice and rushed up to a brakeman with the information that a man was imprisoned in the car. The brakeman ran back and rapped on the car door. Again the ventriloquist threw his voice inside. "Help!" it cried. "I'm starving! Let me out! I came all the way from Portland!" The brakeman broke the car seal, threw open the car door and profanely invited the tramp to come forth. Out stepped three actors who had not been saying a word. They were bound for New York.

Mr. Wheeler does not spend much time in the Lake Shore offices, because, he says, he is learning the business too fast.

The projected performance of *As You Like It*, by Julia Stewart, was called off last week, and she appeared instead, at McVicker's last night, in *East Lynne*, supported by John W. Dunne as Sir Francis Levison, and an excellent company. Miss Stuart is a clever little actress and a popular little woman, as was evidenced at the Lincoln Theatre, where the stage hands chipped in and presented her with a magnificent bunch of roses. It is rumored that the *As You Like It* performance fell through because McKee Rankin, Fred Moseley and Frank Curtis all wanted to play Jacques.

The April dinner of the Forty Club at the Wellington last Tuesday evening was a huge success. Among the professional guests were Thomas W. Keene, Otis Skinner, Clay Clement, William H. Thompson, Joseph Buckley, Arthur W. Byron, Sam Kingston, John E. McWade, Plunkett Greene and Ben Stern. The farewell dinner until September occurs this month.

That consummate artist, Clay Clement, secured his position as a favorite in Chicago at the Columbus last week by his splendid performance in his own play, *The Old Dominion*. I have not enjoyed such a treat in a long time. When Mr. Clement goes into New York, my word he will hit very hard.

The seat sale for the three big performances of *The Rivals* will open at McVicker's May 8, and a clean box plan is promised the public. The early part of next week will be devoted to the first production of Harry Sommers' new opera, *John and Priscilla*, the advance sale for which is very large.

Among the callers at my down-town court last week were W. C. Andrews and Rees Davies, who were at the Lincoln; Gus Heckler, under escort of "Punch" Wheeler; John E. McWade, John W. Luce, Bernhardt's press representative, who used to represent *The Mirror* in Boston; Verner Clarges and W. H. Thompson.

Eugene Tompkins scored a great big success at the Grand Opera House last Saturday evening with the first American production of the English melodrama, *An Officer of the Second*. The piece was sumptuously staged and superbly given under the personal direction of that master hand of stagecraft, Lawrence McCarthy, and a big first night audience applauded Otis Skinner, W. H. Thompson, Verner Clarges and the excellent company. It is a great big hit and will no doubt have a long run.

Hugo Toland flitted through here one day last week, going from ocean to ocean.

There was a prisoner before me in the police court the other day charged with slugging the manager of a minor vaudeville house with a set of brass knuckles. "What is your business?" I asked him. "I'm a bricklayer and a performer," he replied. "What?" I queried, in amazement.

"I'm a bricklayer by trade," he answered, "and I'm a baritone singer." I admired his frankness. It is so seldom that a performer acknowledges his other trade.

We had four Hamlets—count 'em—at the Forty Club dinner the other night: Keene, Salvini, Skinner, and Clay Clement. Also four baritones: Plunkett Greene, McWade, Clarke, and Freiburger.

Billy Barry had a good week at the Chicago Opera House, where continuous vaudeville opened to-day, at 10:20:30, the Olympia being closed for remodeling.

Archie McKenzie passed through here the other day en route for Denver, where his aged mother passed away.

John W. Dunne is authority for the statement that he will not manage the tour of Della Fox next season.

Manager Ira Lamotte has inaugurated a scale of summer prices at the Schiller—\$1 for the best seat. The *Greater Twelve Temptations* opened there last night. Henderson puts on an extravaganza in June. The house will be lowered to the street while the performances are going on. Prices will go up again in September.

Harry L. Hamlin has returned to the city and is once more at the helm of the Grand. Now it's Fred's turn for an outing.

Tony Pastor and his big company had a large house at the Haymarket last night.

Harry Jackson has taken Hopkins' West Side house for the production of dramas. He is giving *The Mad Marriage* this week. Thursday he benefits with a big bill. The drama at Hopkins' South Side this week is *Our Boarding House*, which will no doubt realize "important money" for the management.

Another new show in town. There is a fellow exposing gambling in a window directly across the street from my court.

Salter's big Uncle Tom production had two immense houses over at the Lincoln yesterday. Corinne in *Hendrik Hudson* opened as well as usual at the Alhambra yesterday, while over at the Academy of Music Oliver Byron's play, *The Inside Track*, was given. Little Lord Fauntleroy will be presented at the matinee.

The Pullman Band gave a popular concert yesterday afternoon at the Schiller.

After two weeks at Tattersall's the big Ringling shows left Chicago Saturday night to go under canvas. Although the business was not as large as last year, people were turned away from the doors last week.

Peter Daltrey brings *The Night Clerk* to the Haymarket next week.

Frank Lane has returned from Buffalo and is at the Tremont House for the summer.

Weather clear, track fast. "BUT" HALL.

BOSTON.

Miss Otis Scores a Triumph in *Carmen*—The Facts in the Bethel Shooting Affair.

(Special to The Mirror.)

BOSTON, May 4.

The All Star cast of *The Rivals*, left Boston for Springfield last night. Final successful rehearsals were held here.

Julia Marlowe Taber and Robert Taber will sail for Europe. Next season they will drop Henry IV forever and *Tenth Night* for one season at least. They are having *Coppee's Jacobites* translated for next season, and will also add *Ramola* and two one act pieces to their repertoire.

The Boston season is very near an end. The changes of bill to night are comparatively few, and within a short time the various theatres of the city will be closed for the summer.

At the Columbus to-night *The Great North-west* was given before a house which was limited only by the capacity of the theatre. The piece proved to be a melodrama brimful of exciting situations, and the company is far above the average of such productions.

The second year of the operatic season at the Castle Square was inaugurated to-night with a production of *Les Huguenots*. When the company was organized a year ago no one dreamed for an instant that the season would be more than a summer one, but so remarkable was the success from a popular standpoint that it has run on and on, and the plans for the coming year are even more ambitious than those of the past.

James Hearn opened an engagement at the Boston this evening with *Shore Acres*, which has always been a favorite here since the days of its long run at the Museum. The Boston Theatre is large enough to make it possible for every one who wishes to see the play to improve the opportunity.

Robin Hood and the Bostonians seem to be synonymous terms. When the company began its engagement at the Tremont, Robin Hood was to be revived for a single week, it was planned, but the business has been so large that it has been necessary to give additional performances.

Carmen at the Bowdoin Square has proved an artistic success, and thanks to the work of Elita Proctor Otis it may be classed among the most striking productions of the season at this house. Miss Otis' *Carmen* is thoroughly original, and her close study shows its effect in an impersonation which is vividly real and sympathetic.

The Sporting Duchess has proved the greatest popular success that the Hollis Street has known this season, and the house has been crowded all the past week. The cast is exceptionally strong and the stage of the theatre, which is the largest in this city, is perfectly adapted to the requirements of the piece.

Years ago Keller used to come to Boston every season, but for some reason or other he has not been in the city for two years. As a result the Museum was crowded to-night at the opening of his engagement, and the novelties which he presented proved great hits. A Florida E. chantment has not set the Charles River afire. On the contrary when the critics got through roasting it last week, it was done to a turn. Since then it has been changed and twisted, a new dancer has been added to the company but—was it really worth the trouble?

Boston theatregoers read with peculiar interest the shooting affair in Hartford last week. Edwin Bethel, the shooter, was the leading man in the stock company at the Grand Opera House, and he left this city at noon to go to Hartford where he attempted to kill his wife, Dallas Tyler, at whom he shot, was only recently in this city as a member of W. H. Crane's company. Before she came to Boston she wrote to Superintendent of Police Eldredge, stating that her husband was here and that as she had not been living with him she feared he would attempt to injure her. She therefore requested police protection. The superintendent replied by asking her to call on him as soon as she reached Boston. When her train arrived at the station there stood her husband waiting to meet her, and insisted on carrying her satchel to the hotel. She permitted him to do so rather than create a scene, and he called at the hotel several times and urged her to return to him, but attempted no injury to her.

Miss Tyler wished to have a policeman detailed to follow her husband all the time. Superintendent Eldredge declared that this was out of the question, but he offered to send an officer to court with her if she wished to make a formal complaint against her husband, but this she did not want to do. She said that they had trouble in New York, but she did not care to proceed against him to the extent of making a charge in which she would have to swear that she was in fear of her life.

C. H. Pattee, administrator of John Stetson's estate, had a very narrow escape from death during his recent attack of pneumonia, but his constitution was sufficiently strong to resist the attack and he is now recovering slowly. Judge McKim, of the Suffolk Probate Court, has appointed Melvin O. Adams special administrator of the estate of Mr. Stetson, bond being furnished of \$100,000. Mrs. Stetson made the request upon the ground that the illness of Mr. Pattee prevented him from offering the will for probate.

Professor Hutchins, lecturer at Austin and Stone's, preached in Grace Temple mission on Howard Street a week ago Sunday.

In the equity session of the Supreme Court last week Judge Bailey gave a hearing on the bill in equity brought by Adolph Lundin against Abbe, Schofield and Grant for an injunction to restrain them from interfering with his rights under a lease of the basement of the Tremont Theatre, which he uses for baths. The defendants claim that the plaintiff has forfeited his rights under the lease because he failed to begin the work of putting the work into shape within the time agreed upon between them.

Samuel Freedman and Harry Askin are in Boston collecting the company for *The Merry Go Round* which opens at the Tremont May 25. Among those already engaged are Joseph W. Herbert, William Broderick, Robert Evans, Gus Schlick, George Schiller, Mamie Gilroy, Marie Cahill, Christie MacDonald, and Clara Palmer. The book is by R. A. Barnett, the lyrics the work of Paul West and William Maynardier Brown. The music will be furnished by Victor Herbert, Gus Kerker and others. William E. McQuinn will be the musical director of the production, and those who recall his admirable work with *Prince Pro Tem* will look forward to fine results.

Frank L. Perley has been in Boston the past week, head over heels in work completing arrangements for the run of his spectacular opera, *Liberty Bell*, at the Boston this summer. This ought to arouse great interest in this section of the country to which it will appeal. Patriotism is to be the keynote, and the early days of the Revolution are to be the theme of libretto and scenery. The first act will reproduce the famous Griffin wharf and the destruction of the British tea. The second act will close with a realistic portrayal of the battle of Bunker Hill, while the third shifts to the historic State House at Philadelphia and the signing of the Declaration of Independence. A competent company of singers and actors has been engaged, including Jerome Sykes, Al Wilson, Kate Davis, Mrs. Beaumont Smith, and Helen Rainesley. The book and the score are both by American authors. Rehearsals will begin in New York next week.

I hear a good story about a Boston critic, who went to New York and was at the pier to see Olga Nethersole sail on the *St. Paul*. A summons to appear in court on a matter was served on Miss Nethersole in her state room, and the newspaper man advised her to see Mr. Frohman at once. When Daniel Frohman arrived the scribe was the only man in the state room. Daniel looked him over in barbed scorn and demanded:—

"Are you the man that served this summons?" "Do I look like a sheriff?" asked the critic, and Daniel apologized.

Only relatives and immediate friends were present at the funeral of William H. Waters, the actor, which took place at the residence of his father, Jacob Waters, Chelsea. Rev. F. W. Bakeman, of the First Baptist church officiated. The interment was in Garden cemetery.

William Wolff has gone on to Philadelphia, where Arthur T. Clark, of the Castle Square, has obtained the Grand Opera House with Charles M. Southwell, and will produce opera there after the same style that is employed in this city. I am in hopes that the change will not rob Boston of any one of its four prima donne. Press Agent Elmer Rice was enthusiastic over the triumph for Boston ideas.

William Schuster has been engaged for basso at the Castle Square.

A pink tea, given by Louise McIntosh, was one of the society events of the past week.

Mr. J. Moses will paint the scenery for *The Merry Go Round*, Mr. C. Solomon takes charge of the properties, while a gentleman by the name of Abraham is designing the properties, but Samuel Freedman promises that with Mr. McQuinn as musical director and Mr. Sheehan as treasurer, other nationalities will also be represented.

Sol Smith Russell has closed his season and is now visiting his father-in-law, William T. Adams (Olive Optic), at Dorchester.

Eugene Tompkins has gone to Chicago to witness the production of *An Officer of the Second*. It will be seen at the Boston next season.

JAY BENTON.

BALTIMORE.

Business Still Good in the Monumental City—Wrangle Over a Dressing-Room—News.

(Special to The Mirror.)

BALTIMORE, May 4.

An Artist's Model opened to standing room only at Harris' Academy of Music. George Edwards' London company is replete with pretty girls, beautifully costumed, who sing and dance well. These, combined with good scenery and bright music, make up a very enjoyable entertainment. They remain three nights only. Next week, Robert Mantell.

The Rivals, produced by the great all star cast, will be seen at Harris' Academy of Music May 9. Manager Tunis F. Dean's benefit takes place May 7, and from all indications will be a glorious success, artistically and financially.

At Ford's Grand Opera House *The Strange Adventures of Miss Brown* drew a laughing audience. R. E. Graham was warmly welcomed home. Charley Coote, Jennie Satterlee and Perditia Hudspeth were all excellent in their respective roles. A. M. Palmer's company in *Alabama* comes next week.

George W. Monroe's comedians at the Holiday Street Theatre presented in a very creditable manner *A Happy Little Home* to a fair audience. They will be followed by *Lost in New York*.

Albini's Empire Entertainers are the attraction at the Monumental.

Ed. S. Marble has been selected as stage manager for Manager Tunis F. Dean's benefit. Maurice Barrymore will appear in a monologue. Mary Hampton will also participate.

The Ladies' Vienna Orchestra at the Howard Auditorium is a feature.

Sydney Rosenfeld says that he is not discour-

aged by the failure in New York of *A House of Cards*, as he believes the play is a good one that will take on the road next season.

Lee Lamar, who played last week in Lillian Lewis's company at Harris' Academy of Music, has been engaged by Sydney Rosenfeld for *The Fashionable Physician*.

Irene Bentley and Lottie Bauer late of *The Merry World* company, joined Little Christopher to night in Philadelphia. Miss Bentley is the young woman who so much resembles Lillian Russell in appearance.

There was trouble at Ford's Grand Opera House on Monday night at the opening of *Little Christopher*. Theresa Vaughn had been engaged to play the part of Little Christopher and arrived in Baltimore Monday morning. Mr. Rice, without consulting the stage manager, laid out the dressing rooms, giving what was considered to be the star room to Miss Vaughn. To this Willie Collier objected, as he had a number of changes to make during the play, which necessitated a room near to the first entrance. Miss Vaughn persisted, however, in demanding the room, supported by Mr. Rice, the result being that Willie Collier and Louise Allen, his wife, left the theatre. An understudy assumed Collier's role, but made such a wreck of the part that Harry McDonough and Alexander Clark refused to go on in the third act. The performance was something of a hotch potch. The following morning the company met in the theatre and held an indignation meeting, the outcome of which was the departure for New York of Miss Vaughn and Mr. Rice and the return of Willie Collier and Louise Allen to the satisfaction of the company, while Commodore Muller looked on complacently. Bessie Bonhill came on and played *Little Christopher*. Notwithstanding that Miss Vaughn caused a good deal of trouble, she made a charming *Little Christopher* and completely captured the audience with her songs.

Baltimore is to have a new variety theatre next season. The Monumental Amphitheatre, in the rear of the Monumental Theatre, is to be remodeled by Manager James L. Kernan, walled off entirely from the present theatre, given a front entrance on Baltimore Street, and managed as a variety house for continuous performances. Its name will be changed.

The idea of running a summer comedy season at the Howard Auditorium has been abandoned. A number of well known people had been engaged, including Blanche Walsh and Frederick Bond. Manager Kernan found difficulty in getting together the company he wanted, and gave up the matter.

The Holiday Street Theatre is to be remodeled at a cost of over \$10,000.

The Two Escutcheons company disbanded Saturday night. Business Manager Louis P. Stern stated that there was but little prospect of the company reorganizing. Salaries are in arrears for several weeks, and business has been poor. Louis P. Stern, who was formerly a journalist, was entertained by the newspaper boys at dinner on Thursday.

HAROLD RUTLEDGE.

WASHINGTON.

The Week at the Capitol—Shaw's Summer Season Ended—Note and Gossip.

(Special to The Mirror.)

WASHINGTON, May 4.

The revival of Hoyt's *A Midnight Bell*, with Digby Bell and Laura Joyce Bell in the parts of Deacon Tidd and The Spinster, drew a very large attendance to Rappley's New National Theatre to-night. The stars and company met with a warm welcome. Della Fox Opera company follows.

A Romance of Coon Hollow, seen here for the first time, caught on in good shape on its opening at Rappley's Academy of Music. The mechanical effects are sensational and realistic, and the dark singing and dancing a much applauded feature. Lizzie Evans and Miss Sante head a capable dramatic company. George Monroe's *A Happy Little Home* next.

Shaw's Comedians, under the management of Charles A. Shaw, last Monday night opened what was intended to be a summer season of light musical comedies at Allen's Grand Opera House. The season came to a finish on the opening night. The entertainment was not without merit, but Manager E. H. Allen, of the Grand, decided that the production of Dr. Flam and the interpreting company were not up to the standard. Since then the house has been dark. Shaw's Comedians returned to New York.

With the closing performance of *An Artist's Model*, Saturday night, the season at Albaugh's Lafayette Square Opera House closed. The current week will be taken up by various attractions, the leading ones being the Paint and Powder Club, of Baltimore, in the burlesque, Bluff King Hal, Wednesday, and the All Star performance of *The Rivals*, Saturday night. The opening of the summer season at this house has been indefinitely postponed.

Sam T. Jack's burlesque extravaganza, *The Bull-Fighter*, commenced the week at Kernan's Lyceum Theatre to a large sized audience. Turner's London Gaiety Girls follow.

Manager Jacob Litt advertised here an offer of \$100 to be given to any one furnishing him a suitable title for his new production, a Tammany Tiger. The present title is not satisfactory, because it conveys the impression of a political drama, while the real foundation is a romantic love story. Mr. Litt says "political plays have been rarely successful," and being fully determined to change the name, has stopped all orders for next season's printing until the title is settled upon. No restrictions were placed upon the choice of a name, except that it should suggest the story and, at the same time, be apt and catchy. As a furtherance of his good faith in this matter, the cash is in Manager W. H. Rappley's keeping. Mr. Litt carries with him to New York over 1,000 titles to consider.

Joseph Wheeler, Jr., Percy Brooke, Charles Mackay and Maude Monroe have been engaged by Mary Sanders to appear in her new play, *Her Brother Bob*, which will have its first production at the New National Theatre on May 25.

Jay J. Brady has charge of the advance sale of the all star performance of *The Rivals*. The sale opened Saturday morning with a rush and all the choice places are taken.

Washington Lodge 15 will make Friday evening Elks' Night at Rappley's New National Theatre out of compliment to Digby Bell.

George W. Denham, after a most successful season with Sol Smith Russell, has returned home and will spend his vacation at his fishing lodge at Four Mile Run, Va. He has been engaged with Mr. Russell for next season.

Barnum and Bailey's Circus Exhibits on the grounds, Third and P. Street Northwest, May 11 and 12.

The Robert Downing Dramatic School, under the personal direction of Robert Downing, commenced business at Allen's Grand Opera House to-day.

Sousa's Peerless Concert Band appears May

SECOND ANNUAL TOUR OF MR. AND MRS. RUSS WHYTAL

In Typical American Plays, Embracing the Romantic Southern Drama,

FOR FAIR VIRGINIA OUT YONDER

And a New Play by MR. WHYTAL entitled

A Romance of Our Great Southwest.

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TOUR BEGINS NOVEMBER SECOND.

21. Minnie Tracey, dramatic soprano, late of Hinrich's Opera company has been engaged as soloist.

Rev. D. J. Stafford, D. D., lectured Sunday night at Allen's Grand Opera House on "Dickens, His Power and Pathos," to a good house.

JOHN T. WARDE.

PHILADELPHIA.

The News of the Waning Season--Miss Philadelphia to Have a Sister in Boston.

(Special to The Mirror.)

PHILADELPHIA, May 1.

As the star cast of The Rivals is mentioned as the most notable in theatrical annals, I herewith annex a cast of the stock company of the Arch Street Theatre, Philadelphia.

1894.	1895.	1896.
Bob Acres.....	John S. Clarke.....	Joseph Jefferson.....
Sam Anthony.....	John Gilbert.....	William H. Crane.....
Captain Absolute.....	John Drew, Sr.....	Robert Taylor.....
Sir Lucius O'Tigger.....	John Brougham.....	Nat C. Goodson.....
Pauline.....	Barrow Hill.....	Joseph McLean.....
Mrs. Mahapop.....	Mrs. John Drew.....	Mrs. John Drew.....
Lydia Langrish.....	Elaine Price.....	Julia Marlowe Taylor.....

The production at the Academy of Music May 1 will be a gala event, and will realize fully ten thousand dollars. Speculators have control of the best seats and the boxes, which are already commanding a premium.

With the exception of Miss Philadelphia at the Park Theatre, business was bad at all of the theatres last week.

Miss Philadelphia, the successful production of Tyler and Askins, has caught the town and is in for a run at the Park Theatre. There is a surprise in store for May 11, when the entire production will be transferred to the Chestnut Street Opera House for summer season.

Excelsior, Jr., closes its season May 9 at the Chestnut Street Opera House. It is a handsome production, splendid cast, with novel effects, but came too late in the season to be appreciated, as business has not been up to expectations. Miss Philadelphia follows May 11 for indefinite time.

Della Fox and her comic opera company opened to-night at the Broad Street Theatre. Repertoire for week, Fleur-de-Lis, and The Little Trooper. The advance agent of Lillian Russell, is in town and states that "she will positively appear here week of May 11 in The Goddess of Truth," and at regular theatre prices. E. H. Sothern closes the season here, opening May 18.

Little Christopher, with Bessie Bonchill, Willie Collier, and splendid burlesque cast, opened their two weeks' engagement at the Chestnut Street Theatre to-night, giving a creditable and pleasing performance. Lateness in coming, and Excelsior, Jr., in opposition only a block away does not help to make patronage lively.

The Shaghaun, with Aubrey Boucault, Sadie Martinot, Edgar L. Davenport and splendid company, continues for second week at the Walnut Street Theatre, a meritorious entertainment unappreciated. Although not announced, this will probably be the last week of the season.

Harry Askin has just returned from Boston, having completed arrangements to open the Tremont Theatre May 23 with a Boston review called The Merry Go Round. The idea is similar to that of Miss Philadelphia.

Summer season of grand opera by the Hinrich company opened to-night at the Grand Opera House for a three weeks' stay, the company being as announced in last week's MIRROR, under management of Louis S. Fleishman.

The Casle Square Opera company of Boston will follow the Hinrich Opera company at the Grand Opera House May 25 for five weeks, with option of the entire summer and lease of the building. Charles Southwell, formerly with McCaull, will have charge. The syndicate propose to give the lighter operas with spectacular effects, selling the best seats at fifty cents.

There are now two aspirants for the Park Theatre next season, but Creston Clarke will probably be found there, assisted by George Holland.

At the Academy of Music Gilmore's Band May 13, 14, directed by Victor Herbert; Sousa's Band May 15, 16.

A Night Off is at the Girard Avenue Theatre with Eugene Jepson, Edwin Middletown, Harry Davenport, Mamie Gilroy, Miss Linticum, and the efficient stock company. Robert McWade follows May 11; Hobbies, a farce comedy is in rehearsal for week May 18.

The National Theatre is dark owing to the collapse of J. W. Harrington's company in Rube Stacy, booked for this week. The management refused to bring the company here, pay C. O. D. printing and then have a strike at the end. Donnelly and Girard in The Rain Makers May 11.

William Morris with his spectacular production of Michael Strogoff opened to-night at the People's Theatre, giving an excellent performance to fair patronage. Unless a novelty turns up within the week, this engagement closes the prosperous season at this theatre.

Conroy and Fox's company will hereafter be known as John C. Fox's comedians, they open to-night at the Auditorium in O Flaherty's Vacation. For week of May 11, Morris' entertainers, May 18, Ziegfeld's Trocadero, which closes the season here.

Forepaugh's Theatre presents for week Claire

and the Forgemaster, with new scenic effects, and a strong stock cast to which Laura Booth has been added to enact Herminie. The play is powerfully presented, achieving a deserved success. Elsie Ellsler's play of Doris will be given by the stock company week of May 11.

The Black Flag, with a company headed by Harry J. Stone, Clara Russell, Nellie Pierce, J. H. Drew, Edwin Curtis, C. W. Goodrich and James Sheehan, are at the Standard Theatre. Next week closes the most successful season in the history of this house. Burr Oaks will be the programme.

The Great Diamond Robbery company jumped from here to Buffalo, opening May 4, for week, and then go to Chicago for reorganization, resting week of May 11, opening Chicago, May 18, for six weeks.

The Mask and Wig Club of the University of Pennsylvania will give two more performances of No Gentlemen of France for the benefit of the University crew June 10 and 11.

Chicago Maritz Band of forty pieces, Pain's masterpiece of fireworks, The Carnival of Venice, and later on Hammerstein's Marguerite, from the Olympia, New York, will be the summer attraction at Lincoln Park, on the Delaware River.

E. Cholmeley Jones, the popular press agent of Nixon and Zimmerman's theatres, also a musician and vocal professor, gives his annual concert at Musical Fund Hall, May 6, with a fine programme of local talent. Cholmeley is well liked and deserves a rousing benefit.

The "Little Phillies" play baseball at the Walnut Street Theatre by electricity, as was done last season.

The Bicycle craze has struck the Quaker City on a colossal scale, and will prove a big rival to summer theatricals.

Tyler and Askin, by moving Miss Philadelphia from the Park to Chestnut Street Opera House, May 11 are still under rent of five hundred dollars per week, for three weeks more. They are now trying to fill the time. They still hold the option on the lease of the Park Theatre, of which they must avail themselves by July 25.

S. FERNBERGER.

CLEVELAND.

Circus, Baschall, Wheels and Rain Combine to Close the Season--News and Gossip.

(Special to The Mirror.)

CLEVELAND, May 1.

The "legitimate" holds the boards at the Euclid this week and at the Lyceum for the last half. First-class vaudeville and farce comedy is the offering at the popular-priced houses, but the circus and baseball, with the inevitable craze for wheels, will undoubtedly have their effect on the playhouses.

Margaret Mather, after a lapse of several years, is welcomed back to Cleveland to-night by a large and fashionable audience at the Euclid Avenue Opera House. Miss Mather was seen as Juliet to Frederic Paulding a Romeo, and both were accorded enthusiastic applause. The supporting company is a good one, and will appear during the week in The Honeymoon, Leah, Lady of Lyons, and two more performances of Romeo and Juliet.

Next week, Sara Bernhardt the first two nights Wednesday, Treasurer Fred Coan and House Officer John Hicks take their annual benefit. The Baldwins will close the regular season with an engagement commencing 18 and closing 20. The star cast of The Rivals gives two performances Saturday, 23.

The Lyceum Theatre is dark to-night and will remain so till Thursday evening, when Thomas Keene will open a short engagement of four performances, presenting Louis XI, Othello, Merchant of Venice, and Richard III. My Wife's Friend will be seen at the Lyceum first three nights of next week.

A Green Goods Man, with capable company, is amusing a large crowd at the Cleveland to-night where it remains all the week, followed by Side Tracked.

The Star Theatre has been well filled this afternoon and evening. Drew and Campbell offer their patrons another high class vaudeville company, composed of Imogene Comer, Leonzo, the juggler; the Elinor Sisters in dances, and several other bright people.

Joseph Haworth was pleasantly remembered during his engagement at the Euclid, last week, by his friends. Monday night the Tippecanoe Club, the swell political organization of the city, attended in a body, and passed over the foot lights an elegant floral piece, and on Saturday evening the Columbia Dramatic Club also gave him a splendid floral testimonial.

This city was visited Thursday afternoon by one of the most severe rain storms ever known, flooding the basements and stores along Euclid Avenue. Grace P. Atwell, leading lady for Joseph Haworth, lost all of her wardrobe by the water coming in her dressing room at the Euclid.

Walter L. Main's circus opened this afternoon to a big crowd, which is duplicated to-night. The circus gives two more performances to-morrow.

Madame Bema and Plunkett Greene will be heard in concert at Music Hall next Thursday evening.

The vocal Society will produce the grand

sacred opera, Samson and Delilah, in concert form, at Music Hall on Saturday evening, May 16.

La Sonnambula will be given by local talent at The Euclid Avenue Opera House next month.

The Summer season of the opera at Hilt worth's Garden, will commence June 1, one week earlier than was intended.

The Frederick Warde company will be seen at the Lyceum Theatre before the close of the season.

WILLIAM CRATON.

ST. LOUIS.

Daly's Company in Repertoire, Melodrama and Irish Comedy--Theatrical Gossip.

(Special to The Mirror.)

ST. LOUIS, May 1.

To-night Augustin Daly's company, headed by Ada Rehan, began a week's engagement at the Olympic Theatre, appearing in The Countess Gucki. The play is elaborately put on and Miss Rehan fully sustained her reputation as an artist. The supporting company includes Mrs. G. H. Gilbert, Sybil Carlisle, James Lewis, George Clarke, Edwin Varrey, John Craig, Herbert Gresham, and Sidney Herbert. A varied repertoire, including The School for Scandal, The Last Word, Twelfth Night, A Midsummer Night's Dream, and The Taming of the Shrew will be given during the week. A fine audience is present to-night, and the advance sale already of seats shows that there will be a big attendance during the week.

The Midnight Special opened at the Hagan with two performances yesterday. It is a strong play of its kind, with realistic stage settings and a capable company. There was a good attendance at both of yesterday's performances.

Dan McCarthy, a favorite Irish comedian, was seen at Havin's Theatre, twice yesterday by two fine audiences in one of his greatest successes Cruiskeen Lawn. The play was put on in an elaborate manner, and Mr. McCarthy surrounded by a strong and capable company.

The engagement last week of Sara Bernhardt at the Grand Opera House. Commencing with 1891, on Wednesday night was a great success in an artistic point of view. Her work was thoroughly appreciated by her audiences who insisted on recalls after each act every night. The plays were magnificently staged. Besides 1891, Bernhardt appeared in Magda, Gismonda, Camille and Phedre. The attendance during the engagement was large and fashionable.

The performances by the Baker Opera company of the two operas, The Bohemian Girl and The Lily of Killarney, at the Exposition Music Hall last week for the benefit of the Police Relief Fund were very successful. The Music Hall was packed nightly the latter part of the week, people being turned away. A great deal of credit is due Maurice Hageman, under whose stage management the performances were given. The mountain scene in the first act of The Bohemian Girl, given on the first three nights, was particularly fine, with a running waterfall. William Broderick as the count sang magnificently. Kitty Marcellus as Arline was charming in her singing and acting, and Katherine MacNeill as the queen was artistic in her acting, while her rich and powerful contralto voice was heard to the best possible advantage. Harry Davies and Charles E. Huntington were also excellent.

In The Lily of Killarney, given the last half of the week, Mr. Broderick was most acceptable as Danny Mann, Kitty Marcellus excellent as Colleen Bawn, and Miss MacNeill as the Heiress again received encores for her acting and artistic rendering of the contralto role. The other members of the cast were acceptable. In the third act Mr. Davies, the tenor, sang Mr. Baker's interpolated song, "Springtime of Love," and made one of the hits of the performance.

The Paradise Alley company, which played at the Hagan week before last, was attached the last night of the performance on a claim for \$25.00 filed by W. E. Jones, who was advance manager, for salary. The attachment was finally satisfied.

Whiting Allen, a well known newspaper and theatrical man, was here last week looking after the interests of the Buffalo Bill show, which will be here the week of May 15.

Charles Spaulding, proprietor of the Olympic Theatre, was here on his regular Spring visit last week.

Havin's Theatre will close on Saturday night after one of the best seasons it has had. William Garen, who has managed it this season, has proved popular and enterprising.

Alexander Spencer, who will be the musical director of Havin's Cave, again this summer, is in the city. The company he has been with all the season, Hoyt's A Milk White Flag, closed at Columbus last Saturday night.

W. C. HOWLAND.

PITTSBURG.

The Baldwins and Tony Farrell--Theatres Closing for the Season--Notes.

(Special to The Mirror.)

PITTSBURG, May 1.

The Baldwins, opened at the Alvin Theatre to-night, and it being the occasion of a benefit to

Manager Kirk, the house was packed. The engagement is for two weeks with the exception of May 11, when The Rivals will be given by the All Star Company.

At the Bijou Tony Farrell opened to a very good audience in Garry Owen. Next week The Twentieth Century Girl.

The Duquesne and New Grand Opera House closed on Saturday for the season.

The East End Theatre has been leased for five years to E. D. Wilt, former manager of the Opera House. The house will only be opened for from one to three night engagements.

Adam Forepaugh comes on May 11, 12. Manager H. C. Schwab, of the New Grand, is in the East.

E. J. DONNELLY.

CINCINNATI.

The Season Practically Ended--Buffalo Bill and Benefits--Orange Blossoms Permitted.

(Special to The Mirror.)

CINCINNATI, May 1.

The theatrical season is over for this year. A couple of benefits, the performances of the Rivals at the Walnut, May 13, and all is at an end.

Yesterday afternoon and evening the cordial esteem in which Morris Schlesinger and Floyd Lauman of the Fountain are held was demonstrated by a rousing benefit tendered them by Manager Anderson. A host of good people volunteered their services and the programme contained the names of Gracie and Burnett, Edna Aug. Phil and Nettie Peters, Mark Murphy, Jennie Reynolds, Eddie Giguere, Burt Shepherd, Oscar Iben, Phil Pollitz, Billy Masqua, Jack Curran and the Exeter Minstrels.

Manager George Baker of Heuck's will be tendered a benefit by his many friends at that theatre Friday. On the programme are Mamie Hissam DeMoss, Charles Bemis, Minette Fagan, Antoinette Humphreys, Gertrude Zimmer, Eunice Bertling, William Schuler, and Oscar J. Ehrigott.

Buffalo Bill's Wild West Show is drawing immense throngs to-day at its encampment in Cincinnati. It will be here to-morrow also.

A. L. Wilbur and Susie Kirwin have brought suit in a local court to enjoin J. W. Smith from appearing in any company the coming season other than in the one under their own management. Smith is now the leading tenor with the Gonzalez Opera company which played an engagement at the People's last week.

Manager F. J. Lavinie and those participating in the pantomime, Orange Blossoms, as given at the People's last week with the Gonzalez Opera company, were arrested for giving an immoral show. When the matter came up in the Police Court Saturday morning, the case was dismissed. The prosecuting attorney did not believe that the performances came within the scope of the law.

WILLIAM SAMSON.

THE CASINO REVIEW.

In Gay New York, the Casino's annual review, will as usual be a skit on the plays of the year. The first scene will show the Grand Central Station on Forty-second Street and the arrival of a troupe of barn-storming actors who have walked in from Schenectady. The scene changes variously to the Hotel Waldorf, the Casino lobby and Manhattan Beach. Travesties of The Heart of Maryland, The Prisoner of Zenda, A Black Sheep, Carmen, Irving's Macbeth, The Artist's Model and Chimmie Fadden will be introduced.

Walter Jones will appear as one of the stranded tragedians, as the Prisoner of Zenda, as Colonel Keller in The Heart of Maryland and a Hibernian Zula at Coney Island.

Others who will take part in the skit are Frank Blair, Lee Harrison, Jules Steges, Dave Warnfield, Fred Lotto, Henry Norman, Gilbert Gregory, Virginia Earle, Lucie Daly, Sylvia Thorne, Ray Allen, Hattie Moore and the Sanford Sisters.

FINAL BOW OF EMPIRE STUDENTS.

The final exhibition of the students of the Empire Theatre Dramatic School for the present term will be given on Thursday May 13. A special feature will be the production of a comedietta by Grant Stewart, now a member of The Heart of Maryland company. Mr. Stewart will appear himself in one of the leading characters. The other plays will be Darius, by George Moore, and a repetition by request of The Wife of Willoughby, by Helen Bogart and Theodore Bart Sayre, which made such a favorable impression when recently presented by the Empire Students.

LILLIAN RUSSELL'S ILLNESS.

Lillian Russell was compelled by a relaxation of the vocal cords to discontinue audiences at the Columbia Theatre, Brooklyn, last week. As she felt unable to sing high notes, her physician advised rest after the Monday night performance. Miss Russell recuperated until Thursday, when she appeared in La Perichole, finishing out the week in other works of her repertoire.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Henry Arthur Jones' New Play Produced by E. S. Willard—Other Things in London.

Special Correspondence of The Mirror.

LONDON, April 24, 1896.

If Henry Arthur Jones' new play, *The Rogue's Comedy*, produced by E. S. Willard at the Garrick on Tuesday had lamentably failed, instead of being apparently a success, both J. and W. would, like the lady in the now "American" *Chevalier* love ballad, only have had themselves to blame! For here was an excellently written play containing some of the best and brightest dialogue, and some of the cleverest characterization Jones has lately given us, imperilled by the leading part monopolizing nearly all the talk, to the exclusion not only of the most promising characters, but also almost utterly squelching what shaped as a most pleasing love interest.

The said leading part—the "Rogue"—is George Jackson, formerly member of a Long Firm gang, and now posing as Bailey Prothero, a "clairvoyant," who practices on an apparently most gullible set of society folk by means of what he calls his "Inner Vision." This scoundrel is up to every criminal move on the board, and anon such astounding success seems to attend his "second sight" tips as to certain mining shares, etc., that he makes vast sums for himself as well as for his "clients." With this wealth, and all his worldly goods, he arranges to endow his wife whom he loves passionately, and who has uncompromisingly suffered hardships with him for the past quarter of a century. The said wife, while continually urging him to forsake the paths of crime and become respectable, is meantime acting as his accomplice by giving him family and other tips which she obtains for him during her duties as "Miss Jennison," companion to a titled lady, to whose house all the dupes flock to interview the clairvoyant.

Of course Nemesis anon is "up and follows on the track," like Nick of the Woods, and it is a young lawyer who knows not his parentage, but, to better further his own love proposals to the young daughter of another titled lady, gradually helps to ruin the guilty pair, and hunt them out of the country. When I tell you that this tracker is no other than the son of the Clairvoyant and of his faithful but fearsome wife, you will see that the play contains strong dramatic possibilities.

Here is a part of the scene where the Second Slighter, a kind of Sludge the Medium, comes in to his own grand reception room in a house he has taken in Park Lane, just as his game is up. I need not apologize for this extract, for it should prove interesting.

PROTHERO is in frock coat and overcoat creeps on through archway R. He is very pale, haggard, disordered, eyes rather wild.

Mrs. P. (going up to him very tenderly)—George! (he takes no notice) George! (she laughs) George! What is it dear? (PROTHERO turns around.)

PROTHERO.—The game's up, Lizzie! My little cherub's tumbled off his perch. I can't raise a sixpence.

Mrs. P.—What can we do?

PROTHERO.—Whatever you like. I'm good for anything and anywhere. We shall have to make a bolt! What fresh countries would you like to see, eh? Italy? Russia? Australia? or Kingdom Come?

Mrs. P.—George, you don't mean that!

PROTHERO.—Why not? As I drove along the embankment this afternoon, the water looked rather chilly and very pea-soupy, but otherwise there was no objection to it. Why not, Lizzie? Why not? We've had a jolly good time of it together. We've eaten our cake. That reminds me—I've had no dinner.

Mrs. P. (rings bell)—Dear, you're faint and hungry. I'll get you some food. I'm past that. My tongue's like a bit of dried leather. I haven't had a morsel in my lips since I left home this morning.

ENTER PALMER (man servant).

Mrs. P.—Lay some dinner for Mr. Prothero in the morning room.

PROTHERO.—No, Palmer, a snack of something on a tray. Bring it here, and a bottle of champagne. Sharp! (Exit Palmer.)

Mrs. P.—My poor dear, what have you been doing all day?

PROTHERO.—Racing all over London, trying to raise the wind. What a fool I was not to take your advice and sell out when Lady Clara did! What a fool I was! But everything was booming. I could foresee a good many things, why the devil couldn't I foresee this confounded slump, and all the troubles out there? Why couldn't I, Lizzie?

Mrs. P.—Have you been to all of them?

PROTHERO.—Yes. It's no use. My luck's gone, and the beggars know it. Not at home here, not at home there! Kept waiting an hour at one place, and as good as kicked out at another. Lord Windchendon didn't want to see me, but—did. My bank put him on his legs. He made thirty thousand pounds out of it, and married his daughter on the strength of it. This is most unfortunate, Mr. Prothero, but I always felt that the crash must come. "Can't you advance me a few thousands, Lord Windchendon, just to tide me over this slump?" I'm very sorry, but really agricultural depression has swallowed every available shilling, really it has. I'm so sorry. Good evening. "Good evening!" I sent him off with a flea in his ear. They're all alike. The men who grovelled to me three months ago won't know me to-day. That dirty little snob Oberstein—he belittled me for a dinner—why even he cut me!

Mrs. P.—George, don't you think we had better postpone the reception?

PROTHERO.—Postpone it? What for? We may never get the chance of going to another. I don't fancy many of them will turn up, but I won't disappoint those who

do. (Drinking) I feel better. What a good friend wine is! Now let's face the situation! That little snob, Oberstein, cut me.

Mrs. P.—Mrs. Oberstein passed me in Bond Street yesterday, and wouldn't recognize me!

PROTHERO.—We've grown too self-indulgent in these matters, Lizzie. We've become epicures in the esteem of our neighbors. I've known the time when I could have borne the disrespect of all London without dinking. I've known the time when, if any common ordinary policeman had cut me dead, I shouldn't have cared a bit. Living in Park Lane has demoralized us.

sapped our sturdy native virtue, Lizzie. It's perhaps as well we should be making a move. The question is—where? You don't fancy Kingdom Come, neither do I, after three glasses of champagne.

Mrs. P.—George, you're not drinking too much?

PROTHERO.—(Elated and striding by the wine) Too much! Not me! You've known me take a good deal, but did you ever know me take too much? That's one of the blessings Providence has bestowed upon me—a good stomach and a good brain for liquor. Look at my hand! (Holding out his hand.) It's as steady as a rock. However much I may take my hand won't shake, and my heart won't quake in the morning. I'm dropping into poetry! Things are rosier, Lizzie. You've got all your wits on you!

Mrs. P.—All that I have left.

PROTHERO.—Don't take 'em off. Wear 'em constantly about you, in case of accident; do you hear? (She nods.) I've realized everything I could put my hand on. After all, things aren't so bad, Lizzie! A year ago to-day we were worth nothing at all; to-day with your jewels, and what I've got here, (tapping pocket) we are worth seven or eight hundred pounds—that is, if we can get clear away with it, which we will (winks at her.) Let us glue ourselves to this fact, Lizzie—we are seven or eight hundred pounds better off to-day than we were twelve months ago. Meantime we have had a jolly year, and I'm going to have one more jolly evening before it's all over. Now I must go and dress. Come! Buck up, old girl! My little cherub's on his perch again. (Kisses her tenderly.) Buck up! Buck up! Let 'em come, I'm ready for 'em! (Exit by R. archway and off R.)

As this plucky "Rogue," Willard is seen at his absolute best. His acting has never displayed more variety nor intensity. At one time he is the very incarnation of cynical humor; at another, he realistically manifests the depths of tragic despair. His scene with his son (just before that son, not knowing that it is his own father and a mother he has hunted down, causes the guilty couple's prompt exodus) is a triumph of pathetic acting, and as the poor devil goes out with his terrified and still loyal wife, never divulging their true relationship to their smart pursuer, Willard's acting is of the most pathetic description. If he would only cut out about a third of his part, the impersonation would gain tremendously in effect. As it is, it is very fine, and I should say that when Willard plays this character in America he will make a heap of money thereby. The other characters were, for the most part, so small that the players do not afford much scope for criticism. The best of them, however, were Lady Monckton as an artful but good-hearted woman of the world, Sydney Brough as her foolish nephew, one of the clairvoyant's chief financial dupes, W. T. Lovell as the avenging son, Herbert Standing as a former convict pal of the "Rogue's," and Miss Olliffe, a newcomer, as the "Rogue's" long-suffering wife.

Charles Wyndham, who, as I notified you last week, is now much better and almost his old volatile self again, was to have reopened the Criterion to-morrow night with a revival of *The Squire of Dames*, but during the last day or two he has changed his mind—a proceeding not utterly unusual with him. It is now announced that, as the Criterion stage will be wanted not only for one of the forthcoming Wyndham "celebration" shows, but also for rehearsals of *Louisa Napoleon Parker* and *Murray Carson's* new play, *Rosemary*, the projected revival is "off"—very much "off."

The above celebration, you will remember, in honor of Wyndham's attaining his twentieth year of management, thereby making him the senior theatrical manager of London and beating Irving by about two years. The celebration will take place both at the Lyceum and the "Cri,"—at the former in the morning; at the latter in the evening. Every leading actor and actress will take part, among other things, in selections from *Money*, *The School for Scandal*, *The Critic*, etc. Wyndham will, of course, throw in a bit of David Garrick. He could no more keep that out of a bill than poor Mr. Dick could keep Charles the First's head out of his Memorial. Mr. and Mrs. Bancroft will emerge from their retirement in order to respectively play Captain Dudley Smooth and Lady Franklin in *Money*, in which the Alfred Evelyn will be Beerbohm Tree. Some papers are giving off considerable expectation regarding Mrs. "Pat" Campbell's Lady Teazle, forgetting that Mrs. Pat played the part some few years ago—and played it very well.

The much talked about, it obviously not sufficiently patronized, *True Blue*, with its half-boiled heroine, its boozed up soubrette and its cupboard concealed villainess, will finish its London run at the Olympic to-morrow. With all its eccentricities this play deserved a longer career, for some of its situations were strong and its realistic reproduction of life aboard a man-of-war were interesting in every detail. Some of the "intense" situations were, as I have told you, too funny for words, but I feel sure that if the play were shown of some of these eccentricities, and if its "sets" were slightly reduced it would do well on the road, both our road and yours.

In a second notice of this piece, the other day *The Daily Telegraph* said it resembled the old-time T. P. Cooke prize nautical drama, *True to the Core*. This seemed rather a startling thing to say—especially to those of us who remember those late tragedians of the city, William Creswick, Henry Marston, "Dicky" Shepherd and the recently deceased Miss Fauncefort in the leading parts in this "prize drama." The period of this was that of the *Annals* attack on our right little, tight little Island. The period of *True Blue* is right up to the time of the curtain rising. Moreover, the story and all the characters are entirely different, to say nothing of the old play having no stewed heroine served up. But ah! a light breaks in upon me, as they say on the stage. I see now why the D. T. man noted this strange resemblance. It must be because the sea is mentioned a good deal in both pieces and there is a "True" in each title.

The *Sin of St. Hulda* finishes being committed at the Shaftesbury to-morrow (Saturday). It seems unfortunate that a play so full of clever writing should not have had a longer stage life than three weeks. But believe me, my dear authors, be ye Pineros, Jones's, Grundy's or even such as this Mr. Ogilvie, who has both land and lucie, believe me, I say, not all the well-balanced blank verse, or the smartest epigrams in this world of ours, will atone for lack of action. Moreover, in the case of *The Sin of St. Hulda*, there was that added fault, the choosing of such a theme as the Reformation. Behold the result—a run of twenty nights!

Just as all good Americans, when they die, find their resting place in Paris, so it would appear that many stage players, when theatrically "resting," go to the Palace, London. On the veteran Marston's extensive programme this week there might have been observed in this connection James Fernandez, that powerful reciter, Louise B. Audet, formerly melodrama and comic-opera heroine on your side, but now a "chic" chanteuse on ours; Alice Atherton, still doing her big laughing song; Mark McFord, formerly actor-dramatist, but now variety sketchist and one of the funniest; Horace Wheatly, Irish comedian, and Bobby Gaylor, ditto, ditto.

Bobby made a hit at the Drury Lane Theatre about a couple of years ago in that strange play, *Gentleman Jack*, which your Mr. Corbett, pugilist and p'ayer, imported from your extensive and still growing nation. That play, though strong in fisticuffs, would have been somewhat lacking in fun but for Gaylor's comical singing and dancing turns. At the Palace, however, he has, I regret to say, not gone well. I regret it, firstly, because he is really a humorist, and, secondly, because he seems to be a plagiarist of notions and whizzes which he has doubtless done for years himself if he did not actually originate them, but which have been done so often and so long ago by our own song and dance comedians that his business was voted stale. It is rough on Gaylor, but then, of course, the public cannot help it. If you write even *Hamlet* and do not bring it to the English market for years after, I have fished from you and worked it threadbare. What our variety shows would do without yours, goodness only knows!

Late last Friday, and during what was supposed to be the final of the dress-rehearsals of the new Japanese opera at Daly's, Manager Edwards finding that not only certain awkward defects of construction became palpable, but also that certain important players were fluff in the text, immediately ordered a postponement until to-morrow. Up to the hour of mailing the new date still holds good. But as Letty Lind seems anything but well, I should not be surprised to hear, to-morrow morning of yet another postponement. Letty has a most important part, even more so than Marie Tempest this time.

The aforesaid postponement has caused the postponement, from to-morrow until next Wednesday, of another show in which the now ubiquitous George Edwards is also interested, namely, the next vaudeville production, a revised version of the American adaptation of *L'Hotel du Libre-Exchange*, which Seymour Hicks secured during his recent brief stay in New York. This piece has just been tried at Newcastle, where it was named *A Night in Paris*. It is now entitled *A Night Off*, which is perilously near the name of Augustin Daly's adaptation from the German, *A Night Off*. It would doubtless still be called *The Gay Parisienne*, as it was in your city, but that this title would too closely resemble *The Gay Parisienne* now running at the Duke of York's.

Before having *A Night Off* on Wednesday, we must have a night out on Tuesday in order to examine *The New Baby*, an anglicized American version of the German farce, *Der Rabenwaser*, which was secured by William Terriss, hero of the Adelphi and father-in-law of the aforesaid Hicks. Terriss sold the piece to Arthur Bourchier, who produces it at the Royalty in place of *The Chili Widow*, which has run nearly a year.

Bourchier tried at the Royalty, a few nights ago, a gruesome, but happily brief tragedy written by Alicia Ramsey and R. De Cordova, entitled *Monsieur de Paris*. This name is, you know, the euphemistic title bestowed by All Paris upon its Local Executioner. Miss Violet Vanbrugh (Mrs. Bourchier) plays the executioner's daughter who, after suffering much anguish from Blighted Affectionitis, stabs her faithless swain to his false heart with a long, long dagger from which you see the red, red gore

drip, drip to the stage! Violet plays the part well—very well. Bourchier, however, appears to be afraid that this bringing of the Scent of Blood across the footlights may again upset the gorges of *Monsieur de Paris*. Anyhow, he has resolved to omit this dripping dagger drama from the bill on the night *The New Baby* comes to town.

Les Deux Gosses, a strong, human-interest drama, now being played in Paris, has been secured for English adaptation by George R. Sims and Arthur Shirley. A rough version by them was roughly copyrighted a day or two ago at the Princess's, where the play is due in the Autumn.

Young Henry Irving, who, as the song says, "grows more like his dad every day," has made quite a hit this week as Hamlet and Romeo with the accent on the Hamlet. He has played these parts several nights this week at the Camberwell Metropolitan, whereupon Shakespeare has been largely represented in honor of his (S's) birthday. Yesterday afternoon young Henry appeared in selections from these plays, and as Jacques in several acts of *As You Like It*, but in this last he did not score so well. His full-grown and fascinating fiancée, Dorothea Baird, the Haymarket Trilby, was in many respects, a charming and intelligent Rosalind, but now and again her Trilby lip and "rise and fall" intonation somewhat marred the ancient and accepted author's lines. Many famous clerics and leading players, including the Bancrofts, went over to give the young couple a hand, and, I'm sure, Sir Henry will be pleased to learn that they derived several during the day.

GAWAIN.

NOTES FROM ABROAD.

Harry Pleson has made a hit in Northern England as the gutta-percha girl in *Arabian Nights*.

Sydney Vereker's new play, *England's Flag*, produced at Chesterfield, April 13, has a strong scene in a Fantee Temple. The heroine is offered as a sacrifice to a given idol, through connivance of the villain, when the English soldiers, led by the hero, rescue her. The fantastic interior of the pagan temple is said to be remarkably effective.

Paris-Bibelots, another review, by Jacques Redelsperger, appeared at the Bodinière, April 30. Marguerite Deval, Tarvide, and Prince being the chief performers.

A revival of *La Dame Blanche*, with C. C. Brown as George Brown, is announced at the Paris Opera-Comique.

An Artist's Model is playing to extraordinary business in the English provinces, while George Dance's *Lord Tom Noddy* took in over \$5,000 a week in The little town of Bradford.

Sport, or, *The Queen's Bounty*, a new piece by Montague Turner [and W. E. Sprague, music by Thomas Hunter, has won favor in England's country towns.

Mrs. Oscar Beringer has arranged a matinee at the London Prince of Wales's, May 14, in aid of the Actor's Orphanage Fund. Her daughters, Esme and Vera, will appear as *Romeo and Juliet*.

J. D. Beveridge, an old-time London favorite, has returned to the stage in *One of the Best*, at the Adelphi, replacing Edward Saxe, who has gone to South Africa.

Robert Blake's new play, *Limited*, was produced at Hammersmith, England, on April 18. Wilfred Lyndon appeared in the lead.

Russell Grover, an English singer well known to the last generation, died in London on April 10, aged seventy-three years. His song, "The Man at the Note," was a popular craze twenty years ago.

Les Vivacités du Capitaine Tic, and Le Cousin Benoit made up the last Sunday bill of the Paris Theatre Blanc, which continues successfully despite being dubbed "the theatre for young girls."

The revival of *The Chili Widow* in London has been most successful with Arthur Bourchier's company. The new front piece, *Monsieur de Paris*, by Alicia Ramsey and M. de Cordova, has failed through its dismal tragedy.

Alfred C. Calmour is writing a romantic three-act play for Beerbohm Tree.

Seymour Hicks' revision of *The Gay Parisians* made a favorable impression at Newcastle-on-Tyne April 13, under the title of *A Night in Paris*.

Zola's *Nana* will be staged at the Paris Menus Plaisirs about May 15, with Alice Martial in the title part.

Sir Augustus Harris is in Vienna seeking new amusements for his London clientele.

The production of *The Heavenly Twins*, which was prevented in London by objection of Sarah Grand, is to be undertaken with a new title, *My Astral Body*.

The *Shop Girl* has passed its five hundredth performance at the London Gaiety.

Special elaborate bills were given at the London Lyceum and Criterion on May 1, in honor of Charles Wyndham's twentieth management at the latter house.

Marcevas and Schreter, Paris transport agents, have been ordered to return the baggage of several actors, which they seized last year on the ground that their account was unpaid. The court demanded immediate return of property under penalty of 50fr. for each day's delay. Engel was awarded 1,200fr. damages; Ketter, Maunin, de Peyre, Santawa and Marcolini 1,000fr. each.

The Duchess of Westminster promoted a concert at Chester, April 18, for charity. Albani, George Gros-smith, Countess Vahla Gleichen, and Mr. and Mrs. Scott Gatty participated.

Martha Pattison's annual concert, under patronage of the Marquis and Marchioness of Dufferin and Ava, was given in Paris, April 21.

The May Day revival at the Paris Gaité was Les Vingt-huit Jours de Châtelet, with Lucien Noël, and Madame Mariette Sully in the principal parts.

George Grisier, manager of the Bouffes-Parisiens, has engaged for next season Biana Duhamel, the original Miss Helyett.

Thomas Ramsay for many years a prominent English manager, lately in charge of the Theatre Royal at Manchester, died recently at Urnston, aged forty-two years.

VAUDEVILLE STAGE

PAPINTA.



Oscar Hammerstein, who has been disappointed in some of the foreign performers who have appeared at Olympia, has been engaging native performers of late, and in several instances has been highly pleased with the result.

Papinta, the myriad dancer whose picture appears above, was the first American vaudeville performer engaged to appear at Olympia, and her success has impressed the energetic manager with a realization of the fact that all the good things do not come from across the sea. Papinta was engaged by Mr. Hammerstein to appear in the music hall part of his building, but when he decided to run vaudeville in the theatre part he put her in there. Her performance made such a favorable impression that Mr. Hammerstein immediately transferred her to the music hall, where she has since appeared, winning unstinted applause at each performance.

Papinta was the first dancer in this country to use a sheet of glass set in a trap, in order to have light thrown upon her from below. She used this effect during her engagement at the Trocadero in Atlanta, and is making a sensation with it at Olympia. When she does her fire dance standing over this glass, with the reflection in the half dozen mirrors behind, the result is startling in the extreme.

Papinta's four weeks' run at Olympia will close on Saturday night. She leaves on Sunday direct for San Francisco, where she will fill a limited engagement. On her return to New York she will either go on the Olympia roof-garden or sail for London to fill an engagement she has had under consideration for some time.

THEATRES AND MUSIC HALLS.

Proctor's Pleasure Palace.

Billy Emerson has recovered from his long illness, and heads the bill. The others in the splendid programme are Bonnie Thornton, comedienne; the Marlo-Dunham Trio, horizontal bar act; Virginia Aragon, queen of the high wire; Russell Brothers, comedians; Charles T. Ellis, assisted by Clara Moore, in scenes from The Alsatian; James F. Hoey, comedian; Sherman and Morrissey, comedians; Eleanor Falk, comedienne; Kamochi, magician; Lizzie Wilson, German comedienne; Mabel Sisson, soubrette, and Ray Vernon, serio-comic.

Proctor's.

Lottie Gilson, fresh from her Palace success, heads the bill, which includes John Kernell, the Irish comedian; Crimmins and Gore, in "Comin' Thro' the Rye;" Brown and Harrison, comedians; the Hewitts in their clothes-line sketch; Burko, a comedy magician, who makes his American debut; Charles M. Ernest, black face comedian; De Camo, comedy juggler; Edward Clarence, with his phonograph; Theodore, ventriloquist; Zlonga's art views; Gertie Harrington, Fannie Fields and Carrie Fredericks, serio-comics.

Tony Pastor's.

The excellent bill includes the names of John and Emma Ray, sketch artists; Cooke and Clinton, rifle experts; Lawrence and Harrington, the Bowery spicars; Boyle and Graham, comedians; Lulu Theis, black face comedienne; Mr. and Mrs. Add Roman, travesty artists; Baldwin and Daly, the "Zulu Twins;" Charlotte Ray, character singer; Ida Russell, character change artist; the Two Kids, comedians; the Burt Sisters, singers and dancers; Burton and Stanley, comedians; A. J. Talbot, minstrel; and Farley and Welch in a new sketch.

Hammerstein's Olympia.

Marguerite is in its last week here. All the popular features are retained, including Kielmansegg and Conti and the wonderful ballets. The vaudeville programme is furnished by Weber and Fields, the German comedians; Papinta, the wonderful dancer; the eight Tiller Sisters, dancers; the Avolo Trio, xylophone virtuosos; the Sisters Casselli, dancers and singers; and the Frederick's Troupe of demon athletes.

Keith's Union Square.

Florrie West and her new songs are the principal novelties this week. John and Marion Manola Mascu remain and play "Criss-Cross." Others on the programme are the Brothers Meers, wire acrobats; the Maisano Troupe, musical comedians; the Four Angels Sisters, vocalists; Powell, the magician; the Savans, head balancers; Waterbury Brothers and Kenna, musical comedians; Eugene Sanger, monologist; Leonard and Bernard, conversationalists; Howley and Doyle, expert dancers; Baggesen and Sapphira, jugglers and contortion-

ists; Wills and Halpin as The Copper and the Tramp; and Professor J. W. Hampton's educated dogs and boxing cats.

Koster and Bial's.

Chevalier continues as the star. He sings the songs he used during his first week. The other entertainers are the Brothers Horn, assisted by Charlotte Hallett, in a new act; Paulinetti and Pico, comic acrobats; William Obschausky and his trained rats; the three Delevens, gymnasts; Ducreux Geraldus, French duettists; Herr Grais and his trick baboon and donkey; and Ida Fuller, in her wonderful dances. Edison's Vitascope is shown with new pictures.

LAST WEEK'S BILLS.

PROCTOR'S PLEASURE PALACE.—Charles T. Ellis returned to the vaudeville last week, and received a warm welcome at the hands of his old admirers. Assisted by Clara Moore, who impersonated an Irish servant girl, he presented a scene from his new play, The Alsatian. Of course, the sketch was only a vehicle for introducing Mr. Ellis' songs, the charm of which proved as potent as of yore. His best song was a new one, called "Please, Mr. Santa Claus, Don't Forget Me," which was given a very elaborate scenic setting. The song tells of the woes of a poor little girl in a garret, who prays to Santa Claus not to forget her, and as the song progresses, the interior of the garret is shown, with the little girl making her appeal. The second verse describes the finding of the child in the snow by a policeman, and as the words are being sung, "one of the finest" walks on, lifts the little one on his shoulder, and carries her off. It is the best thing in the way of illustrated songs shown here so far this season, and made a big hit at every performance.

Dan Sherman and Morrissey introduced one of the funniest scenes from their new comedy, Old Dan Tucker, in which they did some of their funny knockabout and burlesque trapeze work with great success. John Kernell was never in better form, and his 20x40 brogue made his gags seem even funnier than they really were. Sam Devere joked about bicyclists, and girls and other things, and sang a parody on "Just Tell Them." James F. Hoey presented his disconnected budget of whimsicalities, including his celebrated imitation of Henry Irving. Virginia Aragon thrilled the spectators with her great performance on the lofty wire. Fannie Fields was excellent in her specialty, and danced a Highland fling gracefully. Clara Schlee showed good taste in the selection of her songs. Gertrude Mansfield, Ray Vernon and Emma Gales sang new and catchy ditties, and The Hewittes, Gus Garholt and Dick Leggett furnished acceptable turns.

TONY PASTOR'S.—Lydia Yamans Titus was the star of the bill, and her dainty and effective methods were fully appreciated. Her imitation of a banjo comedian is a gem. Mrs. Titus' great charm is her versatility. Nobody knows exactly what she will do next, and the audience is kept on the tiptoe of expectation all the time she is on the stage. F. J. Titus played her accompaniments as cleverly as ever. Pearl Andrews did her imitation of Bush, Kernell, Thompson, Guilbert and Maggie Cline, all of which won approval. The Elinore Sisters introduced some odd comedy effects, which were refreshingly novel. Kilroy and Rawson held an animated conversation, and put on a novelty in the shape of parodies illustrated by magic lantern views. The pictures, with the accompanying words, were very funny, the parody on "My Dad's the Engineer," being especially good.

Dixon and Lang were seen in a sketch of the "upper ten and lower five order, which was pleasing. Campbell and Campbell, Burns and Nina, assisted by W. A. Parry, and Frank and Jennie Roberts were seen in comedy sketches of different sorts, each possessing merits of its own. Deltorelli and Glissando presented a mixture of fun and music. Edward and Louise Lorette performed feats of magic and sleight of hand and did some excellent work in the shadowgraph line. The Weston Sisters, musicians; Lula and James Wilson, and Weiland, the juggler were also in the bill.

PROCTOR'S.—Boney and her companions, under the clever directorship of George Lockhart, finished their engagement in a blaze of glory. The Marlo-Dunham Trio were seen in their marvelously graceful triple horizontal bar act. Charles A. Loder sang some sweet songs in the German dialect, and was encored repeatedly. Crimmins and Gore, with their special scenic effects, were extremely funny in their sketch, "Comin' Thro' the Rye." Delmore and Wilson won many laughs with their clever skit, "An Afternoon Visit." Maude Raymond sang and acted with great spirit, putting her hearers into the best of humor. Lizzie N. Wilson, who is a sister of Al H. Wilson, presented a little character sketch in German dialect, which was very good. Marie Leslie, who makes a very pretty mulatto, sang some songs of the "coon" order with success. Bartlett and May had some new gags which hit home.

Mabel Sisson, who has a remarkably clear enunciation, and a very good idea of how to bring out the telling points of a song, rendered "I Wonder Why," "Are You On?" and a song introducing several styles of dancing. Griff Williams told some good jokes and played cleverly on his banjo. Kamochi sang, assisted in the choruses by an invisible youngster with a very sweet voice. She also performed some feats of sleight of hand. Others in the bill were Professor Zlonga, with dissolving views; Edward Estus, equilibrist; George Hussey, ventriloquist; Flora, wire walker; Aggie Miles, character singer; and Joseph Goetz, in a difficult revolving globe act.

KEITH'S UNION SQUARE.—Mr. and Mrs. John Mason appeared in a new comedy called A Fair X change, especially written for them by Evelyn Baker. In it Mr. Mason appeared as an artist and his wife as a charming widow. The "X" referred to in the title of the piece is a \$10 bill which the artist spends on a supper which is not eaten. There is a good deal of smart dialogue, and the Masons rattled it off glibly and made every point tell. Mrs. Mason sang two solos charmingly. The Four Maisanos, musical grotesques, fresh from Europe, made their American debut with considerable success.

The Royal English Bell Ringers, who have been delighting audiences of church people for years, made their vaudeville debut and scored an unqualified hit. The bells they use have a sweet, soft tone which is very soothing, and the manner in which they played them brought down the house. The conductor of the troupe introduced some comedy effects which beat anything seen here in many months. He hopped first on one foot then on the other after the graceful manner of a penny jumping jack. He seemed to enjoy it so much, however, that the audience didn't mind, and as he knew how to handle the bells in proper style he was forgiven. Smith and Cook made the laughing hit of the bill with their eccentric comedy and acrobatic work. They introduced some new gags and business. Mons. De Bessell, the clay modeler, made a hit

every time he threw a ball of putty at the board. The Kilpatrick's did some difficult feats on safety bicycles. The Judge Brothers won applause with their excellent acrobatic work.

Erni Veronee, a petite soubrette, sang "I'm Such a Simple Country Maid," and "Denny Murphy's Daughter Nell" and did a cane dance which found favor. Miss Veronee looked very fetching in her boy's suit. Mulvey and Inman presented a sketch which included singing, talking and dancing. The dancing was very good indeed. Hogan and Glenroy did their comic boxing act, which made its usual hit. Mr. Glenroy always had a few new local gags on hand, and last week he excelled himself in the number and quality of his jokes. McBride and Gordon's Irish sketch was funny. The Reed Birds sang and danced and acted in a way which showed their versatility. The Electric Quartette sang and infused some humor into their work. Rexo and Reno twisted themselves about in most astonishing ways. McLean and Hall did their lightning change act in full view of the public and won applause.

KOSTER AND BIAL'S.—Chevalier's success is as big as ever. Last week he was on the programme for four songs, but almost every evening he was obliged to add two or three of his favorites to the list before the audiences were satisfied. When he finished "My Old Dutch" on Monday evening of last week there were cries from all over the house for "Mrs. 'Awkins" and "Wot Cher," and the coster singer had to render them. The house had been darkened and the black draperies for Ida Fuller's dances were shown, but the audience clamored for more, and Chevalier had to come before the falling curtains and sing again. The demonstration almost equalled that of Chevalier's first night. Florrie West continued her success. Her song, "I Asked Johnny Jones and I Know Now," has become the talk of the town. Harriett Vernon sang "Oh, Those Dainty Bits of Lace," which has a very pretty melody. "Ting a Ling" and her other songs. The engagement closed on Saturday evening. Edison's Vitascope aroused the wonder and admiration of the spectators, and as the moving pictures were shown, the applause was almost continuous. The Three Delevens and Paulinetti and Pico are marvels in the gymnastic line. The Brothers Horn slammed each other about in most amusing fashion in their boxing act, and their little assistant, Charlotte Hallett, looked as pretty and sang as sweetly as ever. Herr Grais' baboon showed wonderful intelligence in his act. The Ducreux-Geraldus sang a number of French songs. William Obschausky's rats made a hit in their great climbing act. Cora Casselli and Ida Fuller showed the difference between two distinct schools of dancing, and each won her share of the applause.

HAMMERSTEIN'S OLYMPIA.—Marguerite was seen by large audiences last week, and as it nears the end of its run the interest of the public seems to increase. The Countess Keilmanssegg and Fatima and the beautiful pictures and dances were applauded to the echo.

Sam Bernard made his first appearance here and made an emphatic hit with his German jokes, songs and impersonations. The Avolo Trio made their debut and won favor with their clever work on the mandolin and xylophone.

Papinta's wonderful dances, with the mirrors and new light effects, made a sensation. The Tiller Sisters and the Sisters Casselli danced and sang in pleasing fashion, and the Fredericks Troupe won applause as the demon acrobats.

THE BROOKLYN HOUSES.

HYDE AND BEHMAN'S.—The season closed here on Saturday evening. Last night a monster testimonial was tendered to Henry W. Behman, treasurer of the theatre, for which most of the stars who appeared there during the season volunteered.

STAR.—Fred Rider's Night Owls Burlesquers began a week's engagement here last night. Florence Miller, May Clark Van Oster and the other members appeared to advantage, and the gags, puns, songs, dances, marches and specialties were applauded.

BROOKLYN MUSIC HALL.—The bill includes Press Eldridge, Eulalie, Lester and Williams, Redding and Stanton, Granto and Maud, May Wentworth and Wayne Kelso.

COMPLIMENT TO HERR SCHEEL.

Herr Fritz Scheel, the distinguished musician and orchestral conductor, who has been associated with Oscar Hammerstein for several months past, has been paid a high compliment by several of his musical friends in this city, who realize that so far he has had no opportunity of showing his ability as a leader of the highest class of music. They have accordingly invited him to direct a symphony concert, which will probably take place in Carnegie Music Hall on Friday afternoon, May 15. An orchestra of seventy-five first class musicians will take part, and there will be several prominent vocal and instrumental soloists.

Before Herr Scheel came to New York, he was located in San Francisco, where for two seasons he conducted the most successful symphony concerts ever given on the Pacific coast.

In Europe, where he was associated with the late Hans von Bulow at the Grosseherhaus concerts in Dresden, he is considered one of the foremost conductors of the age.

PROCTOR'S PURCHASE.

F. F. Proctor has bought a building on the West side of Third Avenue, between Fifty-seventh and Fifty-eighth Streets. The price paid was \$45,000. A new entrance to the Pleasure Palace will be constructed through this property, which will be ready for public use about June 1. The entrance will be 18 feet long and 25 feet wide, and will be called the Pleasure Palace Arcade. Booths for the sale of fancy articles will be on one side, and at the end nearest the theatre will be a box-office. The arcade leads into the alley on the East side of the Palace, and both will be thrown open as a public thoroughfare.

VAUDEVILLE AT THE METROPOLITAN.

The seats in the lower portion of the Metropolitan Opera House are being boarded over and a series of promenade concerts will begin there on Saturday, May 9. An orchestra of seventy-five, under Anton Seidl, will play, and ballet diversions with electrical and vaudeville acts will be given. On Sunday evenings grand orchestral concerts will be the attraction. Smoking will be permitted.

FREGOLI'S DEBUT.

Fregoli, the entertainer, who has made such a sensation in Europe, will make his first appearance in America on Monday evening next at Hammerstein's Olympia. The sale of seats and boxes began yesterday, and the indications are that he will attract as much attention as Guilbert and Chevalier.

A VERSATILE COMEDIAN.



From photo. by MURRAY.

SAM BERNARD.

Sam Bernard, whose picture appears above, is known as one of the best German dialect comedians on the vaudeville stage. He is also a clever character actor, and very often introduces bits of work in a serious vein, such as a scene from Oliver Twist, in which he impersonates Fagin the Jew to the very life.

Mr. Bernard was born in Birmingham, Eng., in 1861. He came to America with his parents when he was four years old. His first appearance on the stage was made at the age of fourteen, when he and his brother Dick, billed as the Bernard Brothers, did a sketch on the order of those made popular by Harrigan and Hart.

The scene of their debut was a small theatre called the Grand Duke, which was in a cellar on Baxter Street, near the Five Points. The price of admission was five cents, but the audiences were critical, and woe betide the performer who failed to "make good" on the boards of the little theatre.

The Bernard Brothers stayed together only a short time, and then Sam started out for himself. He played all over America and went to London in 1885, where he made a substantial hit in the music halls. When he returned to America he joined a company playing Lost in London. He stayed with this organization for two years, and was next engaged as principal comedian in the Night Owls.

His next venture was the French Folly company, in which he was principal comedian and part proprietor. After some successful seasons, he accepted a very liberal offer from Weber and Fields, and toured with Russell Brothers Comedians for two seasons, filling the post of manager the second season. When Weber and Fields organized the Vaudeville Club, Bernard was placed in charge of it and carried it along so successfully that it is now one of the most popular companies on tour.

Last week Mr. Bernard made his first appearance at Hammerstein's Olympia, and made a big hit with the black patrons of that magnificent music hall. His next important engagement will be at Manhattan Beach, where he will play in Rice's revival of Evangeline, doing the part of Captain Dietrich, which was originated by George S. Knight.

In conversation with a MIRROR man at Hammerstein's last week Mr. Bernard said, "to sum up my career in a few words, you can say I have gone from the bottom to the top; I began in a cellar, and have played on the highest roof garden in New York."

DEVICES OF DEADHEADS.

"The ways of the deadhead are many and mysterious," said Business Manager Price, of Proctor's Pleasure Palace, to a MIRROR man the other day. "We are constantly bothered here by people who want to get free admission to the house. Not very long ago a man presented a card reading 'Howard Hart, Dramatic Critic and New York representative Albany Journal.' I turned him down and wrote the Albany Journal in regard to the matter. The next day I received a reply from the editor stating that the man was a fraud. A few weeks later he had the audacity to present his card again. I invited him into my office and handed him the correspondence to read. He turned as white as the wall and lost no time in making a clumsy explanation and bowing himself out into the chilly night. A dozen such cases have occurred here recently, and I have always discovered the fakirs just in time to prevent them from bringing their bunco games to a successful conclusion."

THE ELEPHANTS ON TOUR.

George Lockhart's elephants, which have been in New York at Proctor's houses since Sept. 2, have gone on the road for a short Spring tour under Mr. Proctor's direction. They are in Albany this week, and will visit several of the small cities. Some clever vaudeville people are in the company. This company and tour must not be confounded with Mr. Proctor's big enterprise for next season. The company, which will be the strongest vaudeville organization ever sent out from New York, will include the elephants, and will visit only the largest cities.

KNOWLES' DERBY.

Recent letters from London convey the information that the Prince of Wales has taken to wearing a derby hat that looks like a fried egg. To R. G. Knowles, the comedian, who arrived here a few weeks ago, belongs the distinction of introducing the style to America. As he paraded down Broadway he was the observed of all observers, and many jokes were passed on the hat even by the Johnnies who are the first to adopt a fad. When they learn that Albert Edward has sanctioned the style the hat stores will do a rushing business.

BILLY EMERSON III.

Billy Emerson, who is billed as the star attraction at Proctor's Pleasure Palace this week, did not appear yesterday as he is still suffering from the effects of the attack of pneumonia he had a short time ago. Mr. Emerson has a year's

contract with F. F. Proctor, and will join his forces as soon as he has thoroughly recovered.

OLYMPIA'S ROOF-GARDEN.

The roof-garden of Olympia will be the finest in the world. Besides being the largest, it will have several novel features possessed by no other resort of this kind.

The entire garden will be covered with a glass roof supported by iron girders, which will be covered with stucco work in ornamental designs. Palms and growing vines will be used to give the "garden" effect, and two fountains will play in time with the orchestra. An idea of Mr. Hammerstein's, which he has patented, is to have water running over the glass roof constantly to keep the temperature in the garden as low as possible.

VAUDEVILLE JOTTINGS.

Virginia Aragon met with a painful accident while performing at Proctor's Pleasure Palace one day last week. During one of her most difficult evolutions she slipped and fell into the net. Her leg struck sharply against the wires as she fell, and, although suffering severely, she climbed up her rope ladder and finished her act as calmly as though nothing had happened.

Helena Collier and John Hyams will play the Keith circuit, opening in Philadelphia on May 11. New York and Boston will follow on their route.

Weber's Olympia closed season in Newark, N. J., on Saturday last. Manager Waldman, of Newark, N. J., will give another special ladies' matinee on May 8, on which occasion smoking and drinking will not be allowed. The attraction is Isham's Octoroons.

Louis Durlacher, who is known as "Attilla," the strong man, was married the other day to Rose Sander, who was employed by him as a teacher in his physical culture academy.

At the annual concert of the First Regiment Band at Adrian, Mich., on April 28, Bowen Brothers and Long gave the initial performance of their new aerial act before a crowded house. The act made a decided hit.

Evelyn Britton is a young contralto with a pretty face and a charming figure, who has recently arrived in New York from Chicago. She appeared a short time ago at Tony Pastor's and made a hit by her clever rendition of some popular ballads.

"Toby," a pretty black and tan dog belonging to Montague and West, was killed on April 21 at Mr. Clemens, Mich., by falling down a flight of stairs. His owners feel their loss keenly, as they raised him from puppyhood, and carried him about with them everywhere.

Miss Liska, formerly of Rice's 1492, has accepted an engagement with Kraly, and opens at the Imperial Music Hall, Chicago, on May 16. Miss Liska is under the management of Maguire and Myers.

P. H. O'Brien goes with the Primo Quartette as first tenor, opening at Bach River Park, Baltimore.

Amey Muller is said to be making a great success with her skirt dances at the Imperial Music Hall, Chicago.

Oakland and Thompson are making a hit in London.

B. F. Keith has arrived in London. He will remain there several weeks.

Florrie West will sail for England immediately after her four weeks' engagement on the Keith circuit is finished.

Mr. and Mrs. Sidney Drew will appear in a new sketch at Keith's Union Square next week.

The Fredericks Troupe of demon athletes, who are now at Hammerstein's Olympia, will begin a tour of the Keith circuit next week at the Union Square.

Gen. C. Weinberg the song writer and comedian has accepted an engagement at Elitch's Garden, Denver, Col., to do comedy work for the summer season, beginning June 1.

Pinkie Watson, the little black terrier, who has been so many years associated with Watson and Hutchings, died on April 28. She has played at all the principal theatres in America and England and was a favorite both on and off the stage. Her previous record was very complimentary. Her death was due to exhaustion and extreme old age as she was almost thirteen years old.

Joseph Donestag was arrested in North Adams, Mass., last week on complaint of Phyllis Boland, a member of the White Crook company, of which he was manager. She claimed that he stole a letter from the postoffice addressed to her, which contained money. The case was continued and the defendant was released on bail.

Major James D. Doyle writes from Grand Opera House, Boston, to correct an item which appeared in last week's Mirror, which stated that he is engaged to marry Clara Quigley. Big Bertha and not Miss Quigley is the happy woman who is to share the major's lot.

Gottfried Wutrich and Henry Weiner, two New York youths with big muscles, were added to the bill at Proctor's Twenty-third Street Theatre yesterday. It was their professional debut as strong men, and they made a good impression. Wutrich, who is ambitious to lift bigger weights than Sandow, is twenty-one years of age and weighs 195 pounds. Weiner is twenty-one years old and weighs only 120 pounds. He is strong for his size, however, and can put up 150 pounds in one hand.

A violent rainstorm broke over Cleveland, O., on the afternoon of May 1. The dressing-rooms of the Star Theatre, which were under the stage, were flooded, and the performers were kept busy getting their trunks and effects up to a place of safety. Among those who had to hustle were Juno Salomo, Ned Blaine, Van Allen, McPherson and Hill, Redding and Stanton, the Helene Sisters, and Conroy and Leland.

Drew and Campbell, of Cleveland, may send a vaudeville company on the road next season.

Drew and Campbell, managers of the Star Theatre, Cleveland, O., have decided to finish the season on May 9, instead of keeping open all summer. The Centennial celebration will begin in Cleveland July 20, and continue for two months, and if the managers think well of it they will reopen the Star on that date. The past season has been the most profitable in the history of the house.

The Cragg Family of acrobats sailed for England on Saturday last on the Umbria.

Loie Fuller made her farewell appearance on Friday evening last in the Metropolitan Opera House, which was filled with a fashionable gathering. Several prominent vaudeville performers from Koster and Bial's entertained the audience before Miss Fuller appeared. She did the same dances as before with the same effect.

Miss Fuller intended to sail on Saturday for Europe but her health has become impaired during her long season of one-night stands, and she will go into the country for a few weeks' rest before she goes to Europe to resume work.

Charles K. Harris' latest hit "When the Lights Went Out," is now being successfully introduced by the Manhattan Comedy Four and the Bison City Quartette, and also by Banks Winter, the famous tenor, and Kate Michalena, of Daniel Sully's company.

George J. Kraus, manager of the Imperial Music Hall, was tendered a benefit on Sunday evening at Hammerstein's Olympia Music Hall. The house was crowded and the affair was a success in every way. Among the entertainers were Marie Dressler, John Kernell, Clara Wieland, Dan Daly, Sam Bernard, John E. Kellard, Gilmore and Leonard, Signor Tagliapietra, Edward Leslie, and Little Irene Franklin.

Over a hundred workmen are busily engaged on the decorations of the Garden of Palms at Proctor's Pleasure Palace. A detailed description of the work will be given in next week's Mirror.

Manager Frank J. Watson, of the London, Steubenville, O., has closed his house and has gone to Mt. Clemens, Mich., to rest. He will resume about Sept. 1, in a new building, erected on the site of the Hennegan building, which is opposite his present theatre.

Marguerite will go from Olympia to the Harlem Opera House next week.

Wash Norton, the veteran minstrel, is making a tour of the world. He arrived in California the other day. He has in his possession many valuable souvenirs of his visit to India where he amused rajahs and princes and members of the English nobility.

Charlotte Parry, the clever mimic, whose picture appeared in this Mirror a short time ago, left for San Francisco last week. She will fill a long engagement at the Orpheum, and hopes to duplicate her Eastern success.

Florrie West will be married to Morris Cronin some time next fall.

Lillian Emery, who is a cousin to John Kernell, and

the possessor of a sweet contralto voice, may go into vaudeville in the near future. She will sail for England in June, and if a suitable opening presents itself, she may appear at some of the leading halls before her return to America.

Al H. Wilson is filling a short engagement with William A. Brady's After Dark Company at the Academy of Music. Mr. Wilson will go to Boston in June to create one of the leading comedy parts in The Liberty Bell, a new comic opera, to be produced under the direction of Frank Petley.

Harriett Vernon, Cora Casselli, and Florrie West, finished their engagements at Koster and Bial's on Saturday evening last.

Hadley and Hart, the musical experts, are at the Grand Opera House, Boston, this week. They will be at Keith's Bijou, Philadelphia, May 18. They are delighted with the reception in the East.

The Flying Jordans do not go on the road with Ringling Brothers' Shows. They were engaged for the Chicago season as a special feature as they are great favorites in the Windy City. Lewis Jordan will sail for Europe to-morrow. He goes on business connected with the vaudeville company which he will take out next season, and will return about July 1. The Flying Jordans' season will begin on Sept. 7 at Koster and Bial's New York house, where they will remain three months. Their road tour will begin on Nov. 30 and will last for twenty-two weeks. The company is complete and the route is booked solid.

"Down on the Ocean" is a new song, which will be used for Governor McKinley's campaign song. It has a ripping melody, and was first introduced in New York by Daisy Mayer and her pickaninies at Proctor's Theatre. The author is Edith Kingsley, leading sourette of Ezra Kendall's company. Governor McKinley's campaign managers made the selection of this song owing to its title and style.

Ernie Veronice and Moss, De Bessell enjoyed the distinction of being the only single performers at Keith's last week. All the others were in batches of from two to six. There were fifteen items on the bill and the performers numbered forty.

A New York society girl has disappeared, and the detectives are searching for her. As she can play the piano and recite and sing a little, her folks think she may have gone on the stage. A circular, containing a full description of her and offering a reward, was sent to all the vaudeville houses in the city last week, with a request that it be displayed in a conspicuous place.

Manager Thomas W. Dinkins, of the Bun Ton, Jersey City, has signed a contract to assume the general management of Bergen Beach, a summer resort on Jamaica Bay, which will open for the season on May 30. The attractions will include vaudeville performances, a race, a Ferris wheel, a scenic railroad, bathing, boating, and so on. Percy Williams and Thomas Adams, Jr. are the proprietors. They will have an able assistant in Mr. Dinkins, who is noted as a hustler.

The Summer scale of prices (15, 25 and 50 cents) has been put in force at Proctor's Twenty-third Street Theatre.

Signor and Madame Borelli have just closed a successful season of thirty-five weeks with Professor S. S. Baldwin. They opened their Spring and Summer work at the Wonderland, Rochester, on April 25. They are booked for the Keith circuit, the Masonic Temple Roof Garden, Chicago, and a number of the leading New York clubs.

Maggie Cline made a great hit at the recent benefit given at Mechanics' Hall, Boston, for St. Mary's Orphan Asylum in that city. The day after the benefit she visited the Asylum and sang for the little inmates.

Tommy O'Brien, of O'Brien and Havel will go into the legitimate next season. He will play the Bowery Boy in A Bowery Girl.

John W. Kvasone was released one week sooner than was originally intended by Manager Proctor, in order that he might reach San Francisco in time to begin a six weeks' engagement on the Orpheum circuit. He will return to Proctor's forces on June 22.

Mark Murphy is making a hit with his new dress suit, which is made of white cloth. With it he wears a black linen shirt, and instead of studs two big double six dominoes.

Tony Williams and Gilbert Learock will play over the Keith circuit at the conclusion of their engagement with the Ward and Vokes' company. They will do their society sketch, A Pair of Lunatics.

Mr. Otille has prepared a new specialty, which she calls "N. Ray Revelations." It is a combination of songs and colored views, with a touch of vaudeville in it. The words and music are by M. H. Rosenfeld, the pictures by Dan McCarthy, the noted caricaturist, and the lantern slides by McAllister. The entire act has been copyrighted. Miss Otille will devote herself entirely to this sketch next season.

Sisiretta Jones (the Black Patti) has traveled considerably since she was last seen in New York. She has been as far West as Kansas City, Mo., where she sang before large and fashionable audiences, and as far South as Atlanta, Ga. Last week she spent in Chicago, where she met with her usual success. Mary A. Rodman is still directing her affairs, for which the singer is to be congratulated, as she has had a most successful season.

Fanny Bloodgood will go out next season in a Night at the Circus. She will be featured.

Frank Sheppard, of Wood and Sheppard, and C. Stuart Johnson were taken in by a policeman one day last week over in Brooklyn for fast bicycling. Sheppard explained to the judge that they forgot that they were in Brooklyn and were going at the regular New York pace. The judge accepted the excuse and let them go with a warning not to be so forgetful in future.

Charles J. Ross and Mabel Fenon will produce their latest original travesty at Proctor's Pleasure Palace on May 18. It is called Any Part of Maryland and is a burlesque on the Heart of Maryland. Their engagement with Proctor is for four weeks.

Charlotte Hallet, the dainty comedienne who appears with the Brothers Horn, has made a decided hit with the audiences at Koster and Bial's.

Marie Hargreaves, the German sourette, who has been making a hit with her songs, "Oh, Dear Conductor" and "At Supper," sailed for London on Saturday last on the Maandoo. She will return in time to fill engagements at the roof-gardens.

Harry F. Winsman, who has closed a thirty-eight weeks' season with McPadden's Elopement and Side-walks of New York, under Davis and Keogh's management, has signed with the same firm for next season. He will play a few dates, and will Summer at Asbury Park until his next season opens.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The vaudeville theatres have had no reason to complain of the past week's business as it has been exceedingly good, thanks to the cool nights and excellent bills.

Hopkins' South-Side Theatre: Colonel Hopkins, ever on the alert for the best, gave his patrons another week of real enjoyment, consisting of vaudeville and drama of the most interesting and attractive kind. Mark Murphy made his bow in a vaudeville theatre in Chicago for the first time in many years. He made a big hit in his Irish specialty. The Stewart Sisters, a pair of female mimics of decided ability, scored a success, and they deserve it. Seldom do two girls receive the hearty accolade these popular sisters get. Their work is most clever. The original Pickaninny Band were re-engaged and their performance was much enjoyed. Johnnie Carroll's songs and ready wit were as enjoyable as ever. Falke and Semon's musical act also merits mention, and the novelty quartette, Welby, Pearl, Keys and Nellie were good. Billy Lang, Truly Shattuck and Ferry, the frog man, were also in the bill. McKee Rankin's drama, The Runaway Wife, was charmingly acted and staged by the Hopkins stock co. Hopkins' West Side Theatre: Carroll Johnson in The Irish Statesman made a most favorable impression.

Lycum Theatre: Business at this popular West Side theatre keeps up remarkably well, but it is not to be wondered at, as a well selected coterie of people are always in the bill. Manager Grenier's capable booking always meets with the approval of his audiences. Felix and Cain two chaps who came in very quietly with their funny act; they were the head line at the Lycum, and May Howard, the well-known burlesquer, also came in for a share of the honors. Allen and West did all sorts of clever things in a musical way. The four Johnsons were good, as also was Maud Harvey. Harrigan's burlesque juggling created much laughter. The Diamond Quartette sang well, and the balance of the co. were also well received.

The Olympic and its continuous vaudeville will say farewell for a while, during the reconstruction which will take place immediately. When the reopening occurs the old patrons and others will meet with a most

VAUDEVILLE.



VAUDEVILLE.

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AT LIBERTY for Next Season. Farce Comedy or Vaudeville. Both play parts. Also a new open weeks in May and June. Address MT. CLEMENS, care W. C. Cameron, MICH. Week of May 11th, Avenue Theatre, Pittsburgh, Pa.

refreshing surprise as the house will be practically new. All modern comforts will be included in the transformation. In the meantime the Chicago Opera House will be utilized in lieu of the old Olympic, and the same policy will be pursued until the new house is ready. The old Olympic's closing bill included such well-known people as the following: Dixon, Bowers and Dixon, John D. Gilbert, Pat Reilly, the National Trio, the brilliant comedian, Billy Van, Smith and Fuller, the Gori Juliska, Kaye and Henry, Mile Vera, Andy Amann and Joie Le Col, Charles Diamond, Tony and Frankie Ryder, Lew Randall, Morris and Goodwin, Flaminio and Johnson and Dean.

Sam T. Jack's Opera House: The new policy (continuous shows) proved to be a great go and the business has been large at every performance since it was established. Manager Jack offered a splendid programme, which was made up of the following artists and acts: The performance opened with a musical ensemble that introduced considerable comedy and popular music, followed by specialties by Monte Collins and Norma Wilts in a sketch which gave these two clever people an opportunity to entertain; Clark and Williams were at their best; the three Mowatts gave an entirely new club singing act that was exceedingly good; the Carretto Sisters were pleasing and so were Williams and Sherwood and the Golden Trio; the burlesque, Gondoliers, or the King of Kithkara, closed the bill and served to introduce Joe Dener, who was funny, and pretty Grace Milbourn.

Casino Music Hall: Ethel Carter was the star of the bill and in her songs and whistling solos elicited considerable applause. She is a rather tall, jolly girl with many friends, who are always on hand to welcome her. The Ancolletta Brothers are accomplished acrobats and were recalled; Stanley and Scanlon appeared in a very well arranged musical act; Thompson and Johnson danced and sang themselves into popular favor, and John Mack, Sadie Hart, McLeod and Melville, Raymond and Clark, Alice Arlington, Nellie McPherson and Annie Willis gave their specialties in gingers. Managers Epstein and Rice are still on deck and everything has a prosperous appearance. Jake Rosenthal continues as treasurer and has a pleasant word for all who come his way.

Imperial Music Hall: Lady Sholto Douglas was the bright particular star and proved a splendid drawing card. The "Lady" sings three songs nicely, and received a very hearty encore. There are no frills about her and what she does is acceptable. Frank Latona has made the rounds of the vaudeville houses, and his act has become somewhat familiar, but it never fails to make us laugh. The Ori Sisters, Martiere Sisters, Georgia Emery, Margaret Newton, Annie Louise, who appeared, Annie Whitney and her song, "Since Willie joined the Guards," made a hit. Ida Siddons, surrounded with a number of burlesquers, gave one of the old-time burlesques in a satisfactory way. Business continues profitable.

Oxford: Burlesque also made up part of the bill at this house, and the co. headed by Marie Kestelle, appeared to advantage. The vaudeville part of the show was interpreted by Dolph and Susie Levino, whose sketch is refreshing and a credit to the programme; Ella Wesner, who has long been called "The Captain" displayed her stylish costumes to the envy of all the chappies present. The others were: Montgomery and Amy Muller. The Southsiders turn out in goodly numbers to patronize this house and Manager Cort is evidently making quite a go of it.

Orpheum: A good vaudeville and burlesque show is always on the boards here, and there is every reason to believe Manager Klein's Summer season will be a paying one. The past week's bill was made up of Kelly and Burgess, Jeanette Burns, Anita Gordon, Madeline Franks, Hill and Edwards, R. H. Roshaw, Eddie Moore, and the corps de ballet.

The Chicago Opera House will be added to the vaudeville column after this. Undoubtedly the business

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NEIL LITCHFIELD,

Vankee Comedian and Mimic, with Anna Eva Fay co. Deseret Evening News, Salt Lake City, Utah, Feb. 15, 1896. Mr. Neil Litchfield, with his clever character impersonations amuses the audience quite as much as Miss Fay mystifies them. He is a whole farce comedy in himself. Address Turin, N. Y.

will be S. K. O. nightly. Will Barry, resident manager of H. R. Jacob's Academy of Music, will have a benefit. He has hosts of friends and they will now have an opportunity of assisting in giving him a rousing benefit such as he richly deserves.

I met J. W. McAndrews the other day. Although he has arrived at a ripe old age, he told me he could do his old-time "Watermelon Man" act as well as he did it years ago.

Samuel Gumpertz is the father of a daughter that weighs ten pounds, and he was the happiest fellow in Chicago all last week. He has left now, however, for St. Louis, where his Summer enterprise is located. Troja has recovered, and left for Cincinnati to join the Viadict Sisters co.

Billy Van has made a decided hit in Chicago with his droll burnt-cork monologue.

Ringling Brothers' Circus had a record breaking business for three weeks at Tattersall's. They have departed for their regular season under canvas.

Harry Jackson has assumed his duties as manager of Hopkins' West Side Theatre.

Hereafter the new Masonic Temple Roof Garden will be added to the string. It will open May 3. Thursday evening, April 30, Manager George A. Fair entertained the press and managers at a private view of the new place, which certainly looks very handsome and does all who were concerned in the transformation credit. There will be better opportunity anon to describe the garden in detail.

PHILADELPHIA, PA.—The Kings of celtic humor, Conroy and Fox in their new piece, O'Flarity's Vacation opened 4 for week at the Auditorium, giving a laughable entertainment full of bright specialties acts. Harry Dietz, the Tyrolean warbler, Hayes and Post, acrobatic comedians, Katie Allen, sourette and dancer; Nellie Marken, Irish character artist, Maymie Taylor and Emma Dunn, vocalists. For week of 11 Harry Morris' Entertainers, followed 10 by Albert the magician.

The Lyceum Theatre had a strong card in Harry Morris' Twentieth Century Maids, opening 4 for a two weeks' engagement. The features are Too Much Trilby with Harry Morris as Sila Valley. The Girl Rachel's stag, Clarice Terry, assisted by a corps of girls in living reproductions of famous paintings and statuary.

At the Bijou Theatre the Craggs are in their final week. They sail for Europe at the conclusion of this engagement. Mr. and Mrs. Sidney Drew, with their new comedietta, My Uncle Simpson, meeting with splendid success, and Maxwell and Simpson have been retained for second week. The new favorites are J. W. Kelly, the popular storyteller; Goldie, St. Clair and Goldie, Metropolitan Trio, comedians and vocalists; the Sidman, in character comedy; McFarland and Hart, Nellie Seymour, sourette, Meckan and Raymond, Hogan and Glenroy, boxing comedy act, Burt Jordan, Sisters Mendocino, ariel gymnasts, and Fredo and Griffin, musical comedians, complete the entertaining

programme to the usual large patronage. The house will remain open all summer.

The Dime Museum presents the following for week: Dillies and Winks, Lizzie Johnson, subretrie; West and Fowler, Moss, Pillon, juggler, the Kachas, acrobatic comedians; Street and Chase, the Whites, boxers; Sig. Erni, one-legged gymnast; Hart and Wal'ing, character comedians.

The Mission last week stated that the Arch Street Theatre will be known next season as the Trocadero. It ought to have noted Arch Street Opera House. All of our local papers copied the article, mistake and all.

Hughy Dougherty has joined John C. Fox's Comedians.

Marion Manola and John Mason come to the Bijou Theatre week 11.

The Globe Theatre is open this week under the management of John Supple, with a special engagement of George Dixon, the feather-weight pugilist, meeting all comers, aided by his own co. of variety people. "The Kentucky Rosebud," another pugilist, is one of the cards.

Kensington Theatre: The Twentieth Century Sports Burlesque co., presenting Howard and St. Clair, Flynn and Williams, Watson, Imperial Comedy Co., Godfrey Sisters, Mattie Bernard, The Tough Comedy from the Bowery and the Coming Man. For week 11, May Russell Burlesque co. S. FERNBERGER.

BOSTON, MASS.—Amman heads the long bill at Keith's. Others are the Martinetti troupe of pantomimists, the Acme Four, McIntyre and Heath in a brand-new sketch, The Georgia Minstrels, Deila Rocca, Flora Finlayson and Thomas Glynn.

All the Comedians of Home in the play at the Grand opera House this week. The vaudeville bill includes George Thatcher, Sadi Altaribi, the Crawford Brothers, the Gehre Sisters, Ha'ley and Hart, Professor Aht and his dissolving views, Hattie Rogers and Joe Hardman.

Turner's English Girls are at the Lyceum this week. In the olio are the two American Macs, Harris and Walters, Wo-de and Irvi-g, Mackie and Walker, Hickey and Nelson and Lew Bendick.

Spiller and Fly is at the Palace this week with a co including Marie Bartlett, Ramza and Arno, Kramer, Sisters Bernhard, Bertha Stead, Delavay and Fritz, Weston and Bailey and James Gaylor.

Flynn and Sheridan's Big Sensation Double Show, which is at the Howard this week, with Zittella, Julietta Nelson, Snyder and Buckley, Prince Flatow, Billy Farrell, Eaton and Weathers. In the Howard's olio appear Dawley and Waldron, Morrissey and Proctor, Clark and Angeline, Carrie Monroe, Ella Ames, James Henry, John Fessenden, John McVicker and Howard McVicker Comedy co.

Gertrude Charlotte Plinke, the lion tamer, is the star of the week at Austin and Sone's.

PROVIDENCE, R. I.—A straight variety bill was given at The Westminster April 22 by the New York London Theatre co. The specialties were all good and liberally applauded. The attendance was very light. The co. embraced Walter and Marie Deaves, acrobatic manipulators; Merritt and Sheldon, acrobatic comedians, vocalists, and dancers; Baldwin and Daly, in their original conception, The Zulu Twins; Murphy and McCoy, Irish comedians; Ward and Curran in popular songs; Nelson and Milledge, in their humorous sketch, Billy Put in Sadi Altaribi, equine artist; Griffin and Cowper, negro impersonators, buck and wing dancers; and Prof. McCart's dog and monkey comedians. French Folly co. H. C. RUBLEY.

JERSEY CITY, N. J.—Business at the Bon Ton Theatre 22 has been very good. A fine programme is presented by Lathan, the armless wonder; Jerome and Alexis, clever contortionists; Watson and Dupre, good sketched; the Deaves in a rattling sketch, the Sherris stuff; Pauline Von Arold, in up-to-date songs; Murray and Alden, character sketch; Charles Robinson, Irish comedian; the Fansons in a sketch; Master Tommy Abbott, magician, assisted by William Hammond; Beaumont Sisters, singers and dancers; John Pendy, in one of his original monologues; Gladys Van, serio-comic.

Salter's Willow Haven Casino is doing fairly well with a small vaudeville co. WALTER C. SMITH.

ST. LOUIS, MO.—Two fair audiences were in attendance at the Standard yesterday, when Nilsson's Aerial Ballet and Congress of Nations opened their engagement. The co. includes the following list of specialists: Billy Barker, the Sisters, the Sherris, Church, Walker and Williams, Karl and Adele, Deaves and St. Clair, and the grotesque Nilsson, Glesneretti, and Murrell. The performance closed with the Aerial ballet, including the fire dance, the butterfly, and the (airies) flight.

PITTSBURGH, PA.—At the Avenue Theatre the new bill includes Smith-O'Brien, Harry Wright, Alice Raymond, Sherris and Blakely, the two Fellers, Lacy and Earle, Arthur Rigby, Ali and Beni, Nilla and Rar-rar, and Mildred Murray. Florence B. Wright remains another week. Turn Him Out, a farce, was also given by the new comedy co., composed of Beaumont Smith, Thomas C. Valentine, Thomas W. Ross, Laura Almousine, and Grace Lambkin.

Flynn and Sheridan's City Sports co. opened at the Academy of Music to-night to a crowded house. E. J. DONNELLY.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Drew well week ending 22 with Rush's Early Birds Burlesque co. In the co. are some clever artists whose efforts pleased. Washburn Sisters co. 4-9—ITEM: Jesse Burns, the clever advance man of the Washburn Sisters co., was in town this week, renewing old acquaintances. He managed the Opera House here under H. R. Jacobs' regime.

BUFFALO, N. Y.—At the Court Street Theatre week of April 22, Fred Rider's New Night Owls made things lively for the frequenters of this popular house. A two-act burlesque, entitled A Pack of Cards, opened each performance and was given by the entire co., which included a number of good specialty artists. Saharet, the dancing wonder, made a sensation and is the star of the co. The Watson Sisters week of 4.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): La Fiesta week bill was the best ever offered the patrons of this popular house, and standing room was in demand nightly. Segommer, La Bella Carmen, and The Nawas were special hits. Elena Seila April 22; Hopkins' Trans-Oceanic Specialty co. 4.

SPRINGFIELD, MASS.—Parlor Theatre (H. E. Tucker, manager): Week of April 22, Lillian Jerome, singer, Gilmore and La Rue, acrobatic team; Carrie Monroe, John T. and Lulu Keegan, refined specialty artists; Jack Masters, facial autocrat; Cook and Boyd, sketch artists.

CINCINNATI, O.—Even the vaudeville houses, the very last to close, are dark and the season is now over. The Gonzalez Comic Opera co. has been appearing at the People's in a repertoire of light opera. For an afterpiece each evening Orange Blossoms has been presented. The houses were packed nightly. The employees of the People's have a benefit 15.

WASHINGTON, D. C.—Fields and Hanson's Drawing Cards were the attraction at Kerman's Lyceum April 22, playing to average business. The performance is replete with first-class specialties, headed by Fields and Hanson's premier musical artist, Phyllis Allen, the sweet-voiced contralto, scored strongly in carefully selected songs. Stark and La Dell, accomplished horizontal bar performers, displayed wonderful dexterity. Lator and Chester were a pleasing duo as the Two Irish Lords. Their songs and stories were well rendered. Joe Flynn's parodies made a tremendous hit. Harrington and Burns do a good song and dance, and Daily and Hilton are decidedly clever. The Black Ghoul, a laughable afterpiece, gives Frank Lator and Sadie Hilton an excellent show in the fun-making. With the finish of this engagement the traveling season of Fields and Hanson's Drawing Cards came to a close. JOHN T. WARDE.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Early Birds Burlesque co. opened April 22 to a packed house. Nina Dora was billed to appear in Orange Blossoms. She did, but the police interfered in such a way that the disrobing scene was cut out. Cyrene Vaudeville co. 4.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Mahoney, managers): The Still Alarm was headed by Cross and Holden, three Wright Sisters, Jamie Robey. Light week's business; fair performance.

LOWELL, MASS.—The Savoy Theatre (Nelson A. Marshall, manager): The following bill drew good-sized audiences April 22: Walter Stanton and Tina Corri, Arthur Sidman and Eleanor Sidman in a comedy sketch; Little Gertie Cochran, the mental prodigy; Moss, Leslie, Cook and Clinton, the McNulty Sisters, Kittle Sharp and the Leslies in their pantomime act.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Weber's Olympia co. furnished amusement at this house April 22. The performers were Le Clair and Leslie, Harry Hastings, Campbell and Caulfield, Delmore and Lee, Agnes Evans and Nettie Huffman, Dot Davenport and Kathryn Rowe

Palmer. Two Burlesques were given, The Naughty Duchess and Venus, Jr. Isham's Octoroons 4-9; City Club 11-16.

FALL RIVER, MASS. Rich's Theatre (Edward E. Rich, manager): Actor's Union Vaudeville co. closed a week's engagement 25. Trocadero Vaudeville 27-29 to light business. They include Ella May, W. C. Davies, Marie Leslie, Dawsy and Waldron, Laclede Brothers, T. J. Hefron, "Yonah," Prince Aeneas and Miss Labrant, Gleason and Cunningham, Charles D. Vello.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered on Tuesday on for mail or written application. Letters advertised for 30 days, and not used for will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

Alberstrom, Ullie
Alberta, Laura
Barnett, Grace P.
Barnett, Rose
Alter, Lottie
Bagley, Maude
Bigger, Laura
Barnett, Viola
Futler, Alice
Baich, Ethel
Eaker, Adella
Brandon, Dorothy
Black, Nettie
Bourne, Nettie
Barr, Ensign
Becktel, Alice
Barnett, Rose
Beaudet, Rose
Berry, Mrs. W. S.
Baker, May
Bacey, Mrs. Maude
Burroughs, Marie
Barry, Eleanor
Collis, Florence
Chester, Adelaide
Carle, Alice
Coleman, Genevieve
Colton, Mrs. Jas. P.
Cane, Florence
Carrington, Mona
Cassell, Lita
Cameron, Ruth
Cook, Caroline
Clark, Rose and Annie
Cornish, Sylvester
Christie, Jennie
Carr, Sara A.
De James, Marie
Dureya, May
Donovan, Julia
Dodd, Emily
Dunbar, Maude
Dix, Lillian
Daisy, Anna
Dismore, Zephie
Davis, Kate
Ditt, Josie
Donaldson, Miss
Dickerson, Anna L.
Dyer, Miss Berrie
Dean, Sophy
Earle, Edna
Earle, Mattie
Elliott, Maxine
Everett, Agnes
Everett, Emilie
Elsie, May
Eckard, Flora
Fay, Edie V.
Foster, Florence
Farrence, Lulu
Franton, Grace M.
Anderson, Pop
Aldrich, Chas. T.
Allen, Stewart
Atkinson, Will and Jessie
Adams, G. H.
Baldwin, Walter
Barrett, P. S.
Burbridge, C. J.
Blake, Joseph
Bradley, Giles J.
Berger, Fred G.
Butler, Chas.
Brown, Edwin
Barrett, Geo.
Bowers, Milton S.
Bernard, Harry
Bonta, D. A.
E-moile, Joe E.
Bosman & Young's
Minstrels
Block, Sheridan
Baldwin, Walter S.
Balscock, Theo.
Frisley, H.
Bliss, J. A.
Barnett, C. H.
Benedict, Alden
Brennan, John E.
Burton, W. W.
Rickwell, Ralph
Bartlett, Wm.
Bloyer, Willie E.
Callahan, Ed
Collins, Philip E.
Coulter, Fraser
Collins, Frank
Cody, Ed C.
Capp, R.
Carl, Leslie W.
Caicedo, J. A.
Craig, C. C.
Coppinger, P. F.
Craven, Walter F.
Chamberlin, R. C.
Conroy, Emmet
Corrigan, Emmett
Cotton, Ben
Caldwell, Al
Corbett, W. S.
Carlton, W. S.
Collins, Chas. M.
Cooper, J. R.
Daly and Norman
Dugan, W. W.
Deshon, Will
Duffy, Jas.
Davigo, Count G.
Dap, Geo. W.
David, Thomas
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De Leon, Frank
Drew, Sidney
Drury, Edmund
Davis, Frank A.
Dunne, John W.
Davis, Merritt
Davis, James
Dauer, C. T.
De Armond, Robt.
Eisenha, Chas.
Engelhardt, F. J.
Ernest, A.
Eckert, T. W.
Evans, Maurice
Esler, O. Leigh
Emmett, J. K.
Emmett, Burton E.
Evans, Wm.
Farrell, H. B.
Fulton, J. C. M.
Fitzgerald, Thos. F.
Fletcher, Walter
Fales, Bingley
Frederic, Wm.
Farren, G.
Ferguson, Barney
French, Irving
Farrell, Charles L.
Fitzgerald, W. H.
Fox, Franklin W.
Fenwick, Harry W.
Fitch, James
Glassford, Walter
Griffith, Rosa
Grookwith, A.
Gaden, Garland
Garner, Geo.
Glenndening, Jack
Gault, F. A.
Golding, Robt.
Grapewin, Chas. E.
Gavny, Sidney
Hood, Fred
Holt, Edwin
Haverly, Burt
Holmes, W. J.
Heath, Mr.
Walton, Chas.
Harris, H. B.
Hed Ed F.
Hopkins, E. H.

WOMEN.

Franklin, Mrs. Gus
Forrester, Emma
Goldthwaite, Jennie
Gaugard, Gertrude
Gibbs, Mrs.
Gaunt, Francis
Granger, Fanny
Gonzalez, Fanny
Gray, Clara
Ganzale, Pearl
Grand, Sarah
Harned, Virginia
Hill, Kitty
Hart, Lillie
Herdson, Agnes
Holden, Jessie
Hanson, Mrs. A. D.
Humphrey, Ola
Howard, Bessie B.
Hanson, Annie C.
Hathaway, Mabel
Hoffman, Sophia
Hills, Janet
Hill, N. C.
Jardieu, Vermona
Johnstone, Mrs.
Johnstone, Octavia
Johnson, Sybil
Johnson, Virginia
Kelly, Mrs. Mary
Klar, Mabel
King, Tessie
Knox, Geo.
Luse, Adeline
Lodge, Gertrude
Lamken, George M.
Lester, Grace
Lester, Lottie
Lloyd, Annie
Lowden, Nellie R.
Lyle, Leslie
Lusk, Isabella P.
Lamb, Jane
Learned, Jennie
Lander, Mrs. Frank
Lynton, Ethel
Lehman, Margaret
Lester, ette
Morton, Mrs. Ada
Myring, Maude
Martin, Willa
McDonald, Sadie
Monroe, Mrs. Frank
Moore, L. F.
McAnall, Ethel
Morgan, Mrs. Sager
Morison, Lola
Mortimer, Estelle
McGrath, Louise V.
Morgan, T. W.
Neilson, Anna May
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Nicholson, Jack
H. E.
Norris, Henry
Nash, Geo.
Holt, Horace
Napier, Henry
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Owens, W. N.
Owen, Roy B.
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Prokop, Chas.
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Reed, Daniel
Rosenthal, J. J.
Royle, A. Milton
Rahman, J. I.
Reilly, Thos. A.
Ryan, Donald R.
Romaine, Wm. J.
Roch, Jas. Connor
Stadman, Marshall
Selner, Henry
Stevens, John W.
Stenger, William
Shields, Warren
Stg. Mgr. Leslie
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Simonds, Jack
Slaughter, Thos.
Smith, Stafford
Seldon, D. C.
Stephens, E.
Stockwell, L. R.
Shea, Thos. J.
Selden, Edgar
Steger, Julius
Seabury, Forrest
Sullivan, C. S.
Spomer, B. E.
Smith, P. Paige
Stephens, R. N.
Saman, Chas. V.
Snyder, John P.
Smith, Eugene
Spottford, Eugene
Teal, Ben
Terry, J. E.
Travers, Billy
Tetson, Basil
Torrence, David
Tibbitts, Calvin
Tumece, Frank
Temple, Ed.
Tanner, Edwin
Travers, Edwin
Terry, F. J.
Tutthill, Ben
Thatcher, Geo.
Turner, George
Thorn, J. R.
Thorn, J. R.
Taylor, Jay C.
Thompson, Leander
Trott, Harry R.
Thawel, Mark
Tans, Edmund H.
Timmons, George
Wickes, Joe M.
Wesley, Louis
Wood, Fred G.
Warren, Edward
Williams, Gus
Whyte, Tom
Wiles, W. D.
Weis, Phil
Witt, J.
Ward, Frederick
Woodward, Mat
Warren, E. A.
Wilbur, Mr.
Williams, Jack
Woolsey, J. Ed
Ward, Arthur
Wachman, Harry
Wells, Erast M.
Young, Syd
Ziegfeld, Chas.
Ziegfeld, F.

WOMEN.

Anderson, Pop
Aldrich, Chas. T.
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Eisenha, Chas.
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Evans, Wm.
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Golding, Robt.
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Gavny, Sidney
Hood, Fred
Holt, Edwin
Haverly, Burt
Holmes, W. J.
Heath, Mr.
Walton, Chas.
Harris, H. B.
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Fairly divided the honors of the evening with Mr Seabrooke. In the very first act, he showed his metal, and the audience responded promptly.—Indianapolis (Ind.) Sentinel.

Played his part with exquisite finesse and flavored it with touches of most delicate art.—Grand Rapids Herald.

Acted with intelligence and earnestness. His work in the second act was especially good.—Rochester Post Express.

Shared the honors with the star.—Columbus Journal.

Made a hit as young Fullerton.—Cleveland Plain Dealer.

Does some excellent work.—Cleveland Leader.

Sydney Booth's Bob Fullerton is a true conception of what broadbent meant when he gave some one an opportunity to show the true American traits, grit and hang-on-at-iveness. From first to last regardless of consequences, and he will, one of these days, be heard from in bavier roles. He has decided merit.—Buffalo News.

Deserves special mention.—Pittsburg Chronicle.

Was excellent.—Pittsburg Dispatch.

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W. S. Hart as Mercutio was strikingly fitted to his part. The merry fellow who could throw his life away in the quarrel of friends, and die with a jest on his lips, in no case character to portray, yet Mr. Hart did it without making his levity offensive.—Pittsburg Daily News, April 28.

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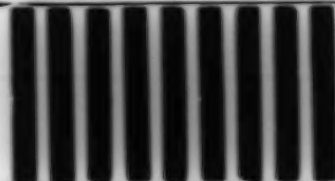
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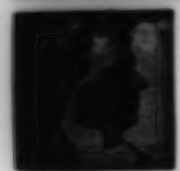
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